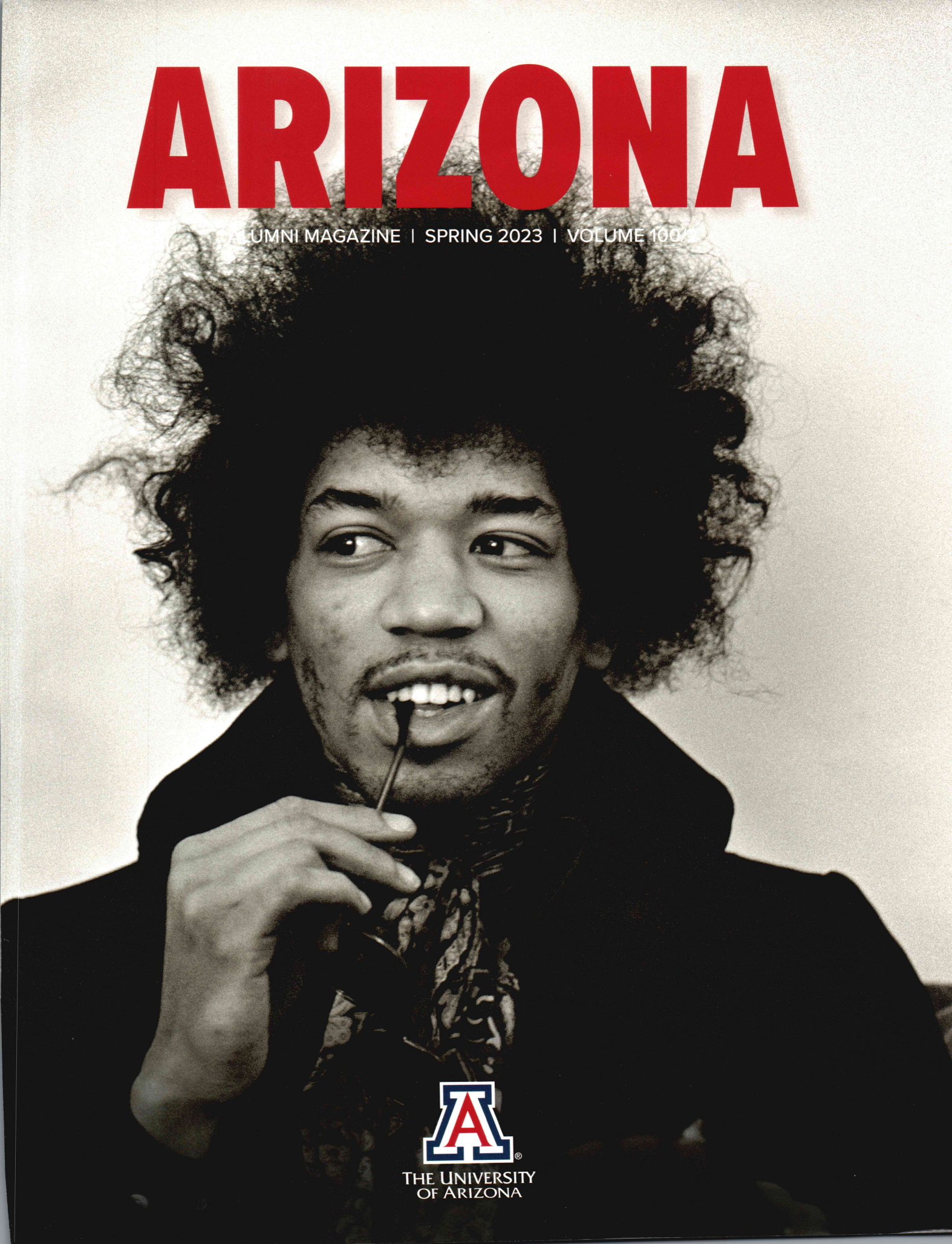
ARIZONA

ALUMNI MAGAZINE | SPRING 2023 | VOLUME 100



THE UNIVERSITY OF ARIZONA



ON THE COVER

Linda McCartney, "Jimi Hendrix." London, 1967
© Paul McCartney / Photographer: Linda McCartney



Linda McCartney Retrospective exhibition opening / Chris Richards photo

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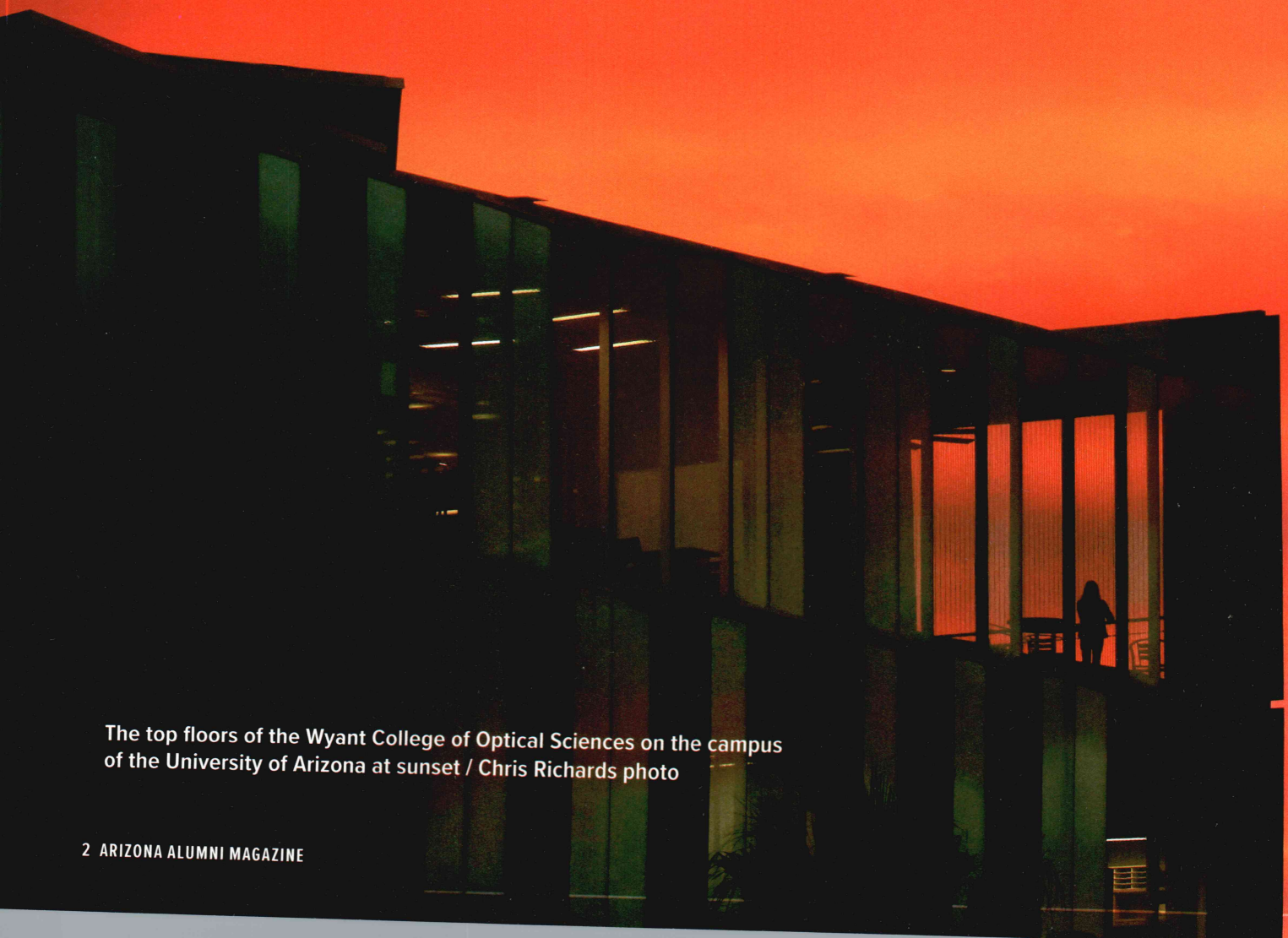
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LETTERS TO THE EDITOR
Share your magazine feedback by submitting a letter to the editor at alumninews@al.arizona.edu.

LAND ACKNOWLEDGMENT

We respectfully acknowledge the University of Arizona is on the land and territories of Indigenous peoples. Today, Arizona is home to 22 federally recognized tribes, with Tucson being home to the O'odham and the Yaqui. Committed to diversity and inclusion, the university strives to build sustainable relationships with sovereign Native Nations and Indigenous communities through education offerings, partnerships and community service.



The top floors of the Wyant College of Optical Sciences on the campus of the University of Arizona at sunset / Chris Richards photo

ARIZONA

ALUMNI MAGAZINE SPRING 2023

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THE REAL PERSON INSIDE

Not until she came to Tucson for college did Linda McCartney discover her calling in photography. Today, the University of Arizona Center for Creative Photography celebrates the late artist's soulful images of family life, the Scottish countryside and rising rock 'n' rollers through a first North American retrospective.

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INNOVATION REVOLUTION

Energized by the Office of Research, Innovation and Impact, or RII, the university received 2,455 potentially marketable invention ideas from 2013 to 2022. At the center of the innovation ecosystem is Tech Parks Arizona, where companies new and old find the space and support to push forward.

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TWO MUSEUMS, ONE CAUSE

Charles Kendrick became the first Black in-state graduate of the UArizona pharmacy college in 1955, later opening Tucson's Afro-American Heritage Museum on South Park Avenue. Now, Beverely and Bob Elliott — UArizona alums themselves — have founded a new African American museum on campus.



Chris Richards photo

MESSAGE FROM PRESIDENT ROBBINS

Dear Wildcats,

You may have seen the Visit Phoenix estimate that the Super Bowl generated about $600 million in economic impact for the state. That is an incredible figure, but did you know that the total economic output of the University of Arizona's space sciences operations is estimated at $560.5 million *every year*?

You can read about other ways the university contributes to the economic well-being of the state and its workforce in our coverage of the Research, Innovation and Impact office on Page 40. Our space sciences research is a special point of Wildcat pride.

In this issue of Arizona Alumni Magazine, you will find stories about the Center for Human Space Exploration at Biosphere 2 and the Space4 Center.

This fall, NASA's OSIRIS-REx spacecraft will return within 155 miles of Earth, release its sample capsule from asteroid Bennu to land in the Utah desert, and head back out into deep space for the extended NASA mission to study the near-Earth asteroid Apophis, again led by UArizona.

I hope you also will take a moment to experience the wonder of the cosmos as you view more amazing images from the James Webb Space Telescope.

Finally, the spring semester has offered inspiration and artistry through the grand opening of the African American Museum of Southern Arizona and the North American debut of the Linda McCartney Retrospective exhibition at the Center for Creative Photography. I hope you will make your way to campus to enjoy both.

Bear Down and Go, 'Cats!

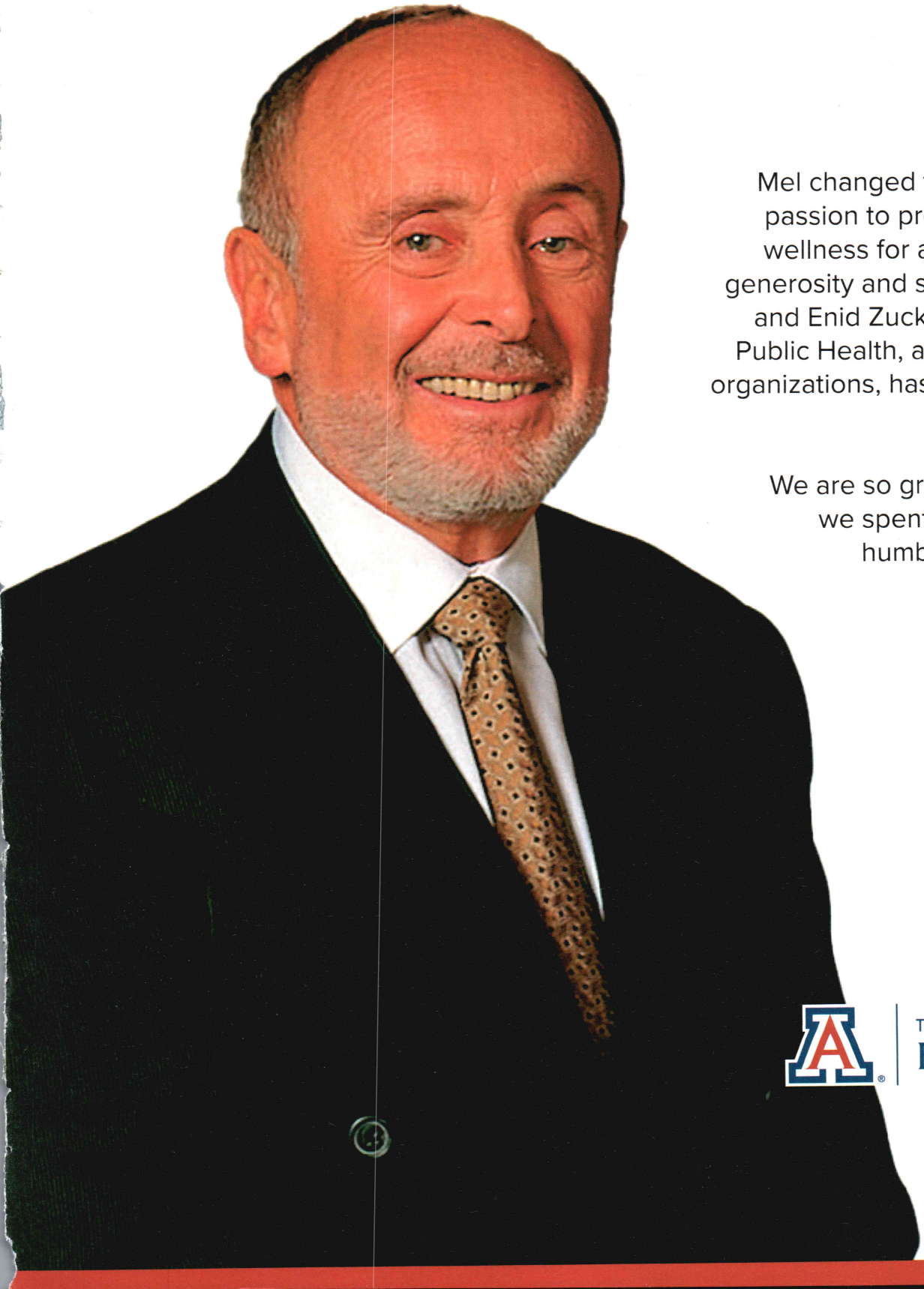
Robert C. Robbins

ROBERT C. ROBBINS
PRESIDENT
THE UNIVERSITY OF ARIZONA

P.S. A big thank you to the nearly 2,000 Wildcat alumni and friends who showed their love for the university on Giving Day. Together, we raised $5.2 million and supported areas all over campus, including the Pride of Arizona Marching Band, the Wildcat Mentor Society, scholarships and more. #BearDownGiveBack

REMEMBERING
MEL ZUCKERMAN '98

1928 – 2023



Mel changed the world with his passion to promote health and wellness for all. His innovation, generosity and support of the Mel and Enid Zuckerman College of Public Health, and so many other organizations, has touched millions of lives.

We are so grateful for the time we spent with him and are humbled by the legacy he left.

THE UNIVERSITY OF ARIZONA
Foundation



IN SAFE ORBIT

THE SPACE4 CENTER, A PARTNERSHIP AMONG FOUR UARIZONA COLLEGES AND UNITS, FOCUSES ON SUSTAINABILITY AND SECURITY JUST BEYOND EARTH.

By the Office of Research, Innovation and Impact

Adobe Stock image

The orbital space around Earth is increasingly congested, contested and competitive. The University of Arizona's newly established Space4 Center is developing research and education solutions to ensure that use of orbital space remains safe, secure and sustainable for decades to come.

The "4" in the center's name — which represents the four s's of "space safety, security and sustainability" — also reflects the four original university partners that came together to form the center: the College of Science, College of Engineering, BIO5 Institute and Office of Research, Innovation and Impact.

"The University of Arizona has a moonshot culture. That is, we have permission to think big, take risks and courageously address the world's most complex problems," says Betsy Cantwell, UArizona senior vice president for research and innovation. "Challenges related to national security and sustainability in space are certainly a moonshot, and they will not be solved by any single unit or college. Space4 is laying the groundwork to do ambitious, groundbreaking things in a rapidly changing field."

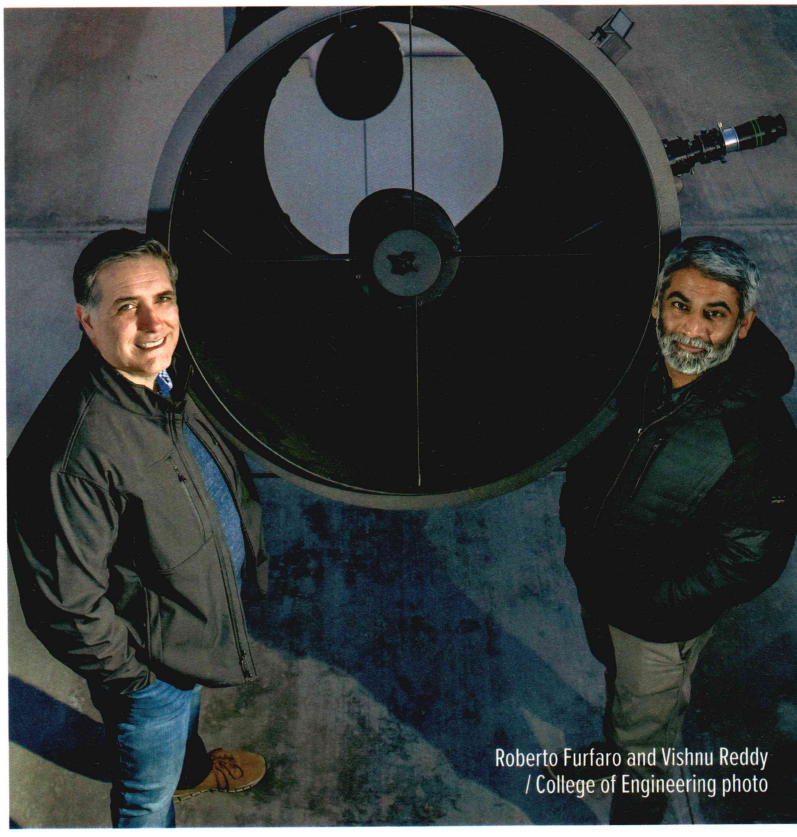
The center is led by Director Vishnu Reddy; Deputy Director for Engineering Roberto Furfaro '04; Deputy Director for Data Science Nirav Merchant '94, who also leads the university's Data Science Institute and the National Science Foundation-funded CyVerse platform; and Deputy Director for Community Engagement Walt Harris.

"The university has a strong legacy of detecting and tracking moving objects that goes back 50 years. Over the last five years, we have built a world-class academic space domain awareness program supporting the U.S. military," Reddy says. "The Space4 Center will build upon these to address grand challenges in space safety, security and sustainability."

Between 20,000 and 100,000 new satellites are forecast to be launched into space over the next decade, potentially creating a major traffic jam in space if not managed in a sustainable way, Reddy says.

Earlier this year, Reddy, a professor of planetary sciences, and Furfaro, a professor of systems and industrial engineering, received $7.5 million from the U.S. Air Force Research Lab to develop ways to detect, characterize and track objects in cislunar space, or the space between Earth and the moon.

The university also operates a Space Domain Awareness Observatory complex, located near Biosphere 2. Reddy, Furfaro and Merchant are long-standing collaborators who, as part of a cooperative agreement with the U.S. Air Force, developed VerSSA, an extension of CyVerse's computational infrastructure focused on space domain awareness.



Roberto Furfaro and Vishnu Reddy / College of Engineering photo

"The algorithms we develop using machine learning and artificial intelligence will be a game-changer in tackling the space domain awareness problem. We have the perfect combination of hardware that is collecting exquisite data and cyberinfrastructure to harness the power of AI at the university," Furfaro says.

Much of Space4's focus is on expanding the university's strengths by bringing additional interdisciplinary expertise and resources into the fold.

Creating a legal framework for operators in space, for example, is central to the future of space exploration. Space4 will collaborate with Andrew Keane Woods, professor of law, to develop a first-of-its-kind executive course in space law at UArizona. The course will be offered to UArizona students and industry leaders in collaboration with the university's Washington, D.C., Center for Outreach and Collaboration.

UArizona President Robert C. Robbins, meanwhile, recently signed a memorandum of understanding with the University of Western Australia, creating a formal collaborative partnership between two universities with unparalleled expertise in orbital space.

"The University of Arizona has a long legacy of success in the space sciences, and I am excited to see how we will build upon those strengths with Space4 as we unite our experts across disciplines," Robbins says.

"This new center will have a profound impact on an increasingly important strategic priority for our future. I am so glad to see the university leading research into orbital space security and sustainability, and I look forward to seeing what it will achieve."

SIGNING IN SPACE



BIOSPHERE 2 ASTRONAUT TRAINING PROGRAMS EMBRACE AMERICAN SIGN LANGUAGE AND AI TECH TO PROMOTE SAFE TRAVEL INTO THE COSMOS. BY MIKAYLA MACE KELLEY

Adobe Stock image

When Trent Tresch envisions the future of human spaceflight, he imagines that the moon and Mars might someday be home to not just a military or scientific presence but also everyday people — plumbers, artists, teachers — from various backgrounds and abilities.

Tresch is the founding director of the University of Arizona Center for Human Space Exploration, or CHaSE, at Biosphere 2. CHaSE is a UArizona Center of Excellence focused on sustaining human presence in the solar system and fostering a global space community through accessible spaceflight training opportunities and post-training resources.

CHaSE arose through collaboration between Tresch and Kai Staats, co-founder of the Space Analog for the Moon and Mars, or SAM, also at Biosphere 2. SAM is a hermetically sealed research habitat being built to develop technologies for living sustainably on- and off-planet.

"In exploring the potentials of SAM, we developed the idea for CHaSE," Tresch says.

He and Staats are examining creative solutions for long-term habitability on the moon and Mars while also considering how we can live more sustainably on Earth.

"We have to be at or near 100% sustainable to live off-planet long term," Tresch says. "The technology we develop should be directly applicable to making life better here."

A FIRST CLASS OF ASTRONAUTS

In November 2022, a first class of aspiring commercial astronauts descended on Biosphere 2 for a weekend training program conducted with Uplift Aerospace, a private aerospace company.

Tresch and astronauts Sian "Leo" Proctor and Mira Milas led the trainings. Proctor formerly piloted SpaceX's Inspiration4 all-civilian orbital mission; Milas is executive director of UArizona's APEX aerospace medicine fellowship.

Five of the trainees were selected from Space+, a community-led initiative launched by Uplift. The program seeks to increase access, diversity and inclusion in space exploration. Its first class of astronauts is called the Space+5.

Ruben Salinas, Uplift's first community astronaut and the Space+5 team leader, will fly on an upcoming Blue Origin New Shepherd rocket. The rest of the Space+5 will undergo training, flying if opportunities arise.

Three additional trainees in the November cohort came from AstroAccess, a nonprofit advancing disability inclusion in space.

AI humanoid robot BINA48 also accompanied the group. Developed by Hanson Robotics in 2010, BINA48 also serves Terasem Movement Foundation Inc. The robot is being used to investigate the potential applications of machine intelligence on human-crewed space missions, especially in emergencies.

TRAINING FOR TOMORROW

According to the United States Code of Federal Regulations, launch providers must train spaceflight participants in emergency response, including to hazards like smoke, fire and loss of cabin pressure. The November trainings explored such situations.

The class practiced donning spacesuits and pressurizing them, a skill necessary to stay conscious amid emergency cabin pressure loss.

They also practiced emergency evacuation of a spacecraft after a water landing. At the Campus Recreation pool, the trainees shimmied into bright red immersion suits that covered everything except their eyes. In the water, they flipped onto their backs, swimming to a rope tethered to a life raft. There, they initiated a rescue beacon before exiting the raft to simulate a rescue. AstroAccess trainee Mary Cooper removed her prosthetic leg for the drills, successfully performing all emergency egress maneuvers with one leg.

At the pool's other end, fellow AstroAccess trainees Eric Shear and Sheila Xu, both deaf, practiced signing underwater in different body orientations, exploring the feasibility of communicating in American Sign Language in a space environment. The two could understand each other regardless of orientation.

"The power of accessibility is that it makes our systems safer for everyone," says Anna Voelker, co-founder and executive director of AstroAccess. "If comms systems malfunctioned in space, imagine how valuable it would be if all astronauts could communicate through sign language."

"It's important to envision scenarios that are off-nominal, or not normal. Everything we're practicing requires steps to be followed in proper sequence, and this is where we're evaluating how AI can support us," adds Salinas.

During fire-safety training, BINA48 talked the trainees through proper responses to a cabin fire. Bruce Duncan, Terasem Movement's managing director, says that the robot's steadiness could prove invaluable in tense circumstances.

"BINA48's presence allows a regular person access to specialized information without special training," he says. "BINA48 acts as a calm expert in times of stress, calmly bringing you back to your center."

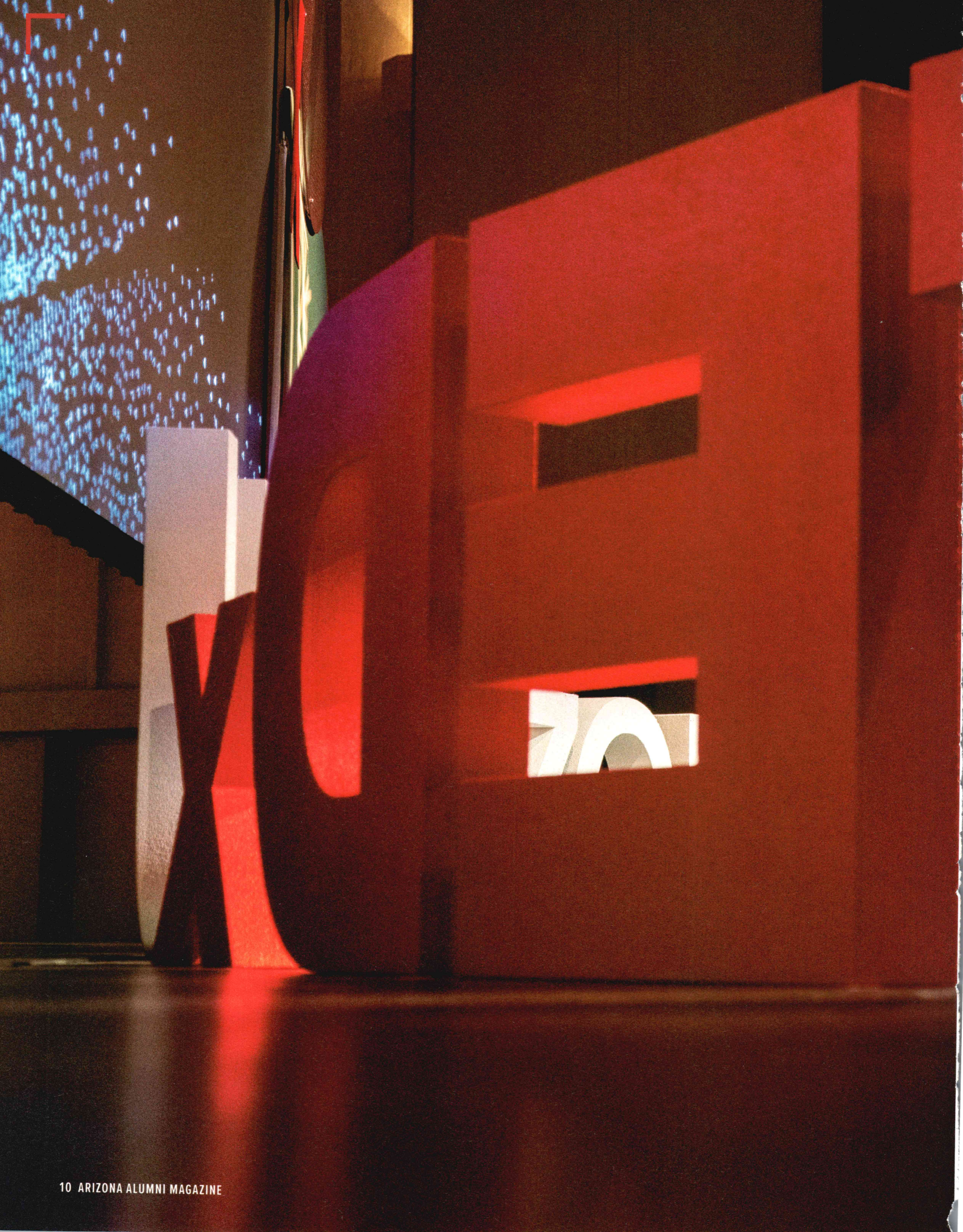
Proctor's lessons, meanwhile, explored how crews can foster what she calls a "Jedi" space: accessible, just, equitable, diverse and inclusive. In 2021, Proctor became the first Black female spacecraft pilot. Selected for Inspiration4 partly because of her talents as an artist and poet, she also made art with the trainees.

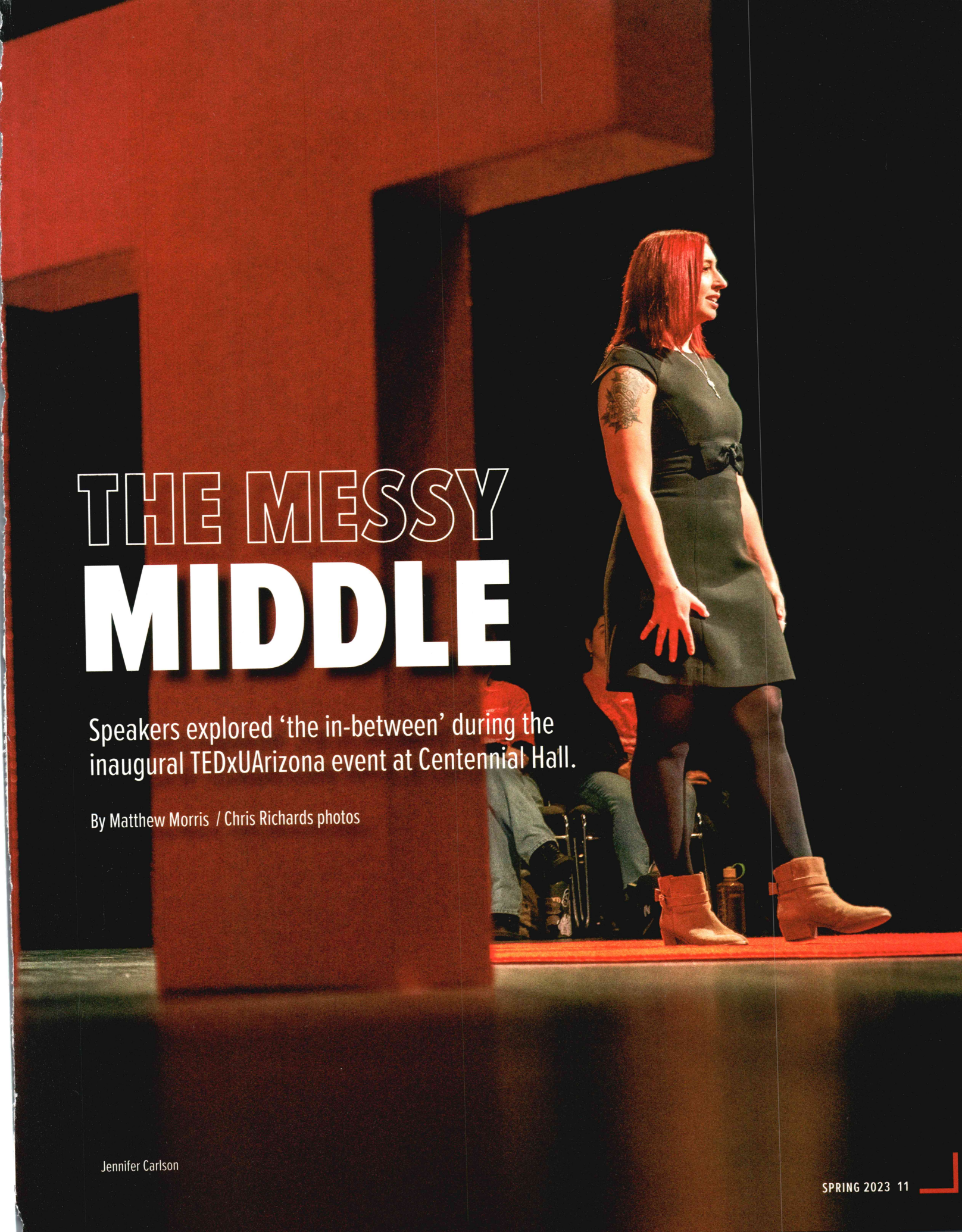
"I'm hoping to activate that creative side and think about the arts and humanity side of going to space," she says.

Soon, training opportunities through CHaSE will be available to students, professionals and the community. This first training gave CHaSE leaders insight to further tailor their curriculum.

"UArizona is uniquely situated for a program like this," Tresch says. "We are one of the nation's highest space- and science-funded universities. We have Biosphere 2 — this incredible habitat with this rich history.

"And with that history, we're able to build the future."





THE MESSY MIDDLE

Speakers explored 'the in-between' during the inaugural TEDxUArizona event at Centennial Hall.

By Matthew Morris / Chris Richards photos

Jennifer Carlson

Today, the University of Arizona's Centennial Hall — a prominent Tucson arts venue constructed in the '30s and renovated half a century later — has 2,454 seats upholstered in Wildcat red. None were in use, however, for January's inaugural TEDxUArizona event — though not for lack of a ready audience.

Eighty-five students, faculty and staff were awarded tickets by lottery. They, alongside the 15 speaker guests, sat in black folding chairs on the low-lit hall stage, close to the day's six presenters and two performances. TEDx signage blocked views of the auditorium, creating the illusion of a smaller space.

'Yes, I have met that quintessential American gun owner, the white conservative guy who owns a few guns. But I've also met enough people who break that mold or push back or play along its edges to know that we've got to think beyond it if we are going to have a better gun debate.'

The proceedings nonetheless felt *big* — big enough to wonder, as UArizona President Robert C. Robbins did in his opening remarks, whether future TEDxUArizona crowds might fill most of those 2,000 empty seats.

TEDx is an independent, international speaker series modeled on TED Talks, which celebrate "ideas worth spreading." UArizona has previously held TEDx events, but January's marked the beginning of a new biannual campus series.

The inaugural event's faculty and student speakers — including Jennifer Carlson, a 2022 MacArthur Fellow — explored the theme of "The Messy Middle," considering how ambiguity, uncertainty and middle zones define our experiences as human beings. In keeping with the TEDx format, each speaker took the stage for 18 minutes or less.

In her talk on the grieving brain, Mary-Frances O'Connor '00 '04 characterized grief as a learning process forcing the brain to resolve conflicting "streams," or realities. In one reality, the UArizona associate professor of psychology explained, the person who died is gone. But in the other, they are "everlasting." In time, she said, the brain processes the loss, permitting the grieving person to form new relationships and "restore a meaningful life."

Hona Vaioleti, a high school speech-and-debate state champion now studying engineering and Spanish as a first-year Wildcat, spoke to the muddled middle ground in the context of immigration and identity. As the American-born son of Tongan immigrants, Vaioleti said he felt neither American nor Tongan during his youth. He couldn't understand the Tongan language at the funeral of a relative, though he nodded along as if he did. American classmates, meanwhile, believed his family came from Hawaii, and he rarely corrected them.

After learning Tongan in high school, however, Vaioleti said that he came to understand and embrace "the power of living in the in-between" — the place, he says, "where I was born."

Carlson, for her part, addressed partisanship in the gun debate, which she said stifles empathy and understanding. While society often pits staunch gun rights advocates against hardline supporters of gun control, she said that the gun debate is in fact much more nuanced. Most Americans, Carlson noted, do not favor a universal ban on handguns, and most Americans *do* favor universal background checks. Gun rights versus gun control, she concluded, might not be an "either/or" but instead a "both/and" proposition.

"Breaking up with partisanship, refusing to let our political differences divide us, allows us to see each other as the complicated, contradictory and messy people that we are or could become," Carlson said.

Carlson, an associate professor at UArizona who teaches in both the School of Sociology and the School of Government and Public Policy, received the MacArthur Fellowship — the so-called "genius grant" — in October 2022. The $800,000 grant is awarded to 25 American scholars, scientists and artists each year, with no accompanying responsibilities or requirements.

"The no-strings-attached nature of this fellowship is overwhelming. I see it as a wide-open invitation as well as an immense responsibility," Carlson said when she received the award. "I have a lot of thinking to do about plans for the fellowship, but I do know that this fellowship reflects not just my efforts but also the incredible support of all kinds from my mentors and my family."

Carlson's books include "Citizen-Protectors: The Everyday Politics of Guns in an Age of Decline," published in 2015, and "Policing the Second Amendment: Guns, Law Enforcement, and the Politics of Race," published in 2020. Her third title, "Merchants of the Right: Gun Sellers and the Crisis of American Democracy," comes out this year through Princeton University Press.

She continues to seek honest and open dialogue on an increasingly fraught issue in the United States, in part by affirming that guns mean different things to different people and communities.

"Yes, I have met that quintessential American gun owner, the white conservative guy who owns a few guns,"



School of Dance students Riley Jo Parish, Kennedy Frazier, Kyle Anders and Diego Gonzales perform to the music of big band legend Count Basie onstage at Centennial Hall.

Carlson said during her TEDx talk. "But I've also met enough people who break that mold or push back or play along its edges to know that we've got to think beyond it if we are going to have a better gun debate."

Among the other speakers, Mónica Ramírez-Andreotta '02 '12, an associate professor of environmental sciences, called for wider community participation in scientific research, which she says is too often carried out by walled-off academics. Kai Lepley, a doctoral candidate in the School of Geography, Development and Environment who studies the practice of growing crops beneath solar panels, gave a talk titled "How to Survive a Hotter, Dryer Future: Think Like a Desert." And undergraduate Patrick Robles, president of the Associated Students of the University of Arizona, considered Generation Z's tumultuous coming of age — both the horrific moments, including school shootings, and the inspiring, such as the 2008 election of President Barack Obama.

The campus a cappella group Meow or Never also took the stage, capping a series of songs with a playful rendition of "Bear Down, Arizona." Four students from the School of Dance — Riley Jo Parish, Kennedy Frazier, Kyle Anders and Diego Gonzales — closed the day with propulsive choreography set to the music of jazz big-band legend Count Basie.

Diana Leonard '82 '10, a senior lecturer and director of public speaking in the department of communication, coached the presenters leading up to the event. Misha Harrison and Joe Klug from the UArizona experience team planned the day, which also included remarks from Provost Liesl Folks and John Denker, UArizona interim senior vice president of marketing and communications. Harrison emceed between speakers.

"The middle," Harrison said early on, "is where creativity happens."

TEDxUArizona will return in the fall semester. In the meantime, you can find video from the inaugural event on the TEDx YouTube channel.



PROFESSOR, ACTIVIST

Anat Balint, the inaugural Jeffrey B. Plevan Chair in Israel Studies, is guided by the Jewish value of *tikkun olam*, or 'repair of the world.'

By Matthew Morris

Photo provided by Anat Balint

'As an Israeli native, what I sense is often missing is knowledge and understanding of complexity and nuances.'

When Anat Balint teaches her undergraduate course on modern Israel, she leads with documentary films. The journalist-turned-media scholar wants her students to see the country where she was born and raised from the perspective of Israeli filmmakers.

Balint, the inaugural holder of the Jeffrey B. Plevan Chair in Israel Studies at the University of Arizona Center for Judaic Studies, came to Tucson last August from San José State University, where she'd coordinated the Jewish studies program since 2019. But before San José State, she'd spent most of her life in Israel — and her early career in the Israeli media.

"What I'm trying to do is to offer a look into Israeli society from within as much as possible," says Balint, whose students not only watch the documentaries but also speak to the filmmakers. "Talking *about* Israel is really always looking *into* Israel."

Her path to academia hasn't been typical. Balint started as a journalist in her teens, during her period of service in the Israeli army. She then worked in public radio, in television as a content editor and in print and digital media, where she landed a reporting position with Haaretz. At the Tel Aviv-based liberal newspaper, Balint's beat *was* the media: She became a reporter who wrote about trends in reporting.

Balint says that as she wrote about the media for Haaretz, she found herself wanting to explore ideas more deeply than her day-to-day work allowed. She enrolled in the doctoral program in media and communication at the University of London, defending her dissertation in 2016.

Her area of focus in graduate school: what is commonly termed "branded content" but is described by Balint as "stealth advertising." These "manipulated messages," she says, blur advertising and editorial content, making it harder to distinguish one from the other.

"I wanted to write about a topic that was interesting for me," she says. "And I felt like it also had a public value to write about it, which I think is something that should always be in an academic's mind: 'How is this relevant? How is it relevant to life? How can it change society for the better?'"

Balint still thinks about stealth advertising, which she describes as "a huge problem" in today's media landscape. But these days, her focus is on the political economy of the media: how politics and the media shape one another, especially as the dominant modes of media shift. She says that in Israel and other nations, the media and politics are inseparable.

"In general, with the rise of populism all over the world, questions about the media and how it's either used or abused for the rise of populist leaders, I think, is a big one," she says. "The decline of old media and the rise of social media — what did it do to democracy?"

The professor's belief that academic work should hold public value — that it should be more than intellectually engaging — also is reflected in her activism around media ethics and freedom of the press in her home country. Though Balint is far from Israel, she's remained involved in advocacy work, a choice that she says is rooted in the Jewish principle of *tikkun olam*, which translates from the Hebrew to "repair of the world." *Tikkun olam*, she says, is a guiding force for many Jewish people.

"It's a core value of making the world a better place, as a value of Jewish life," Balint says.

As the inaugural Plevan chair, Balint intends to reach beyond the black and white terms that sometimes dominate conversation around Israel, a country that she says stirs "very heated debate that comes from deep emotional feelings." Her first group of undergraduates, she says, hailed from all over the world — China, the Middle East, East Africa and the United States, including a few Jewish Americans. Their classroom conversation "touched everything."

"Israel is a very emotional topic for many people, Jews and non-Jews," she says. "As an Israeli native, what I sense is often missing is knowledge and understanding of complexity and nuances. I often feel that people talk from a very distant position, not understanding the fullness of the reality."

Balint also is teaching a course on identity and immigration in Israel and says that the Center for Judaic Studies, all told, has been "fantastic in supporting me and my family" since her summer arrival in town.

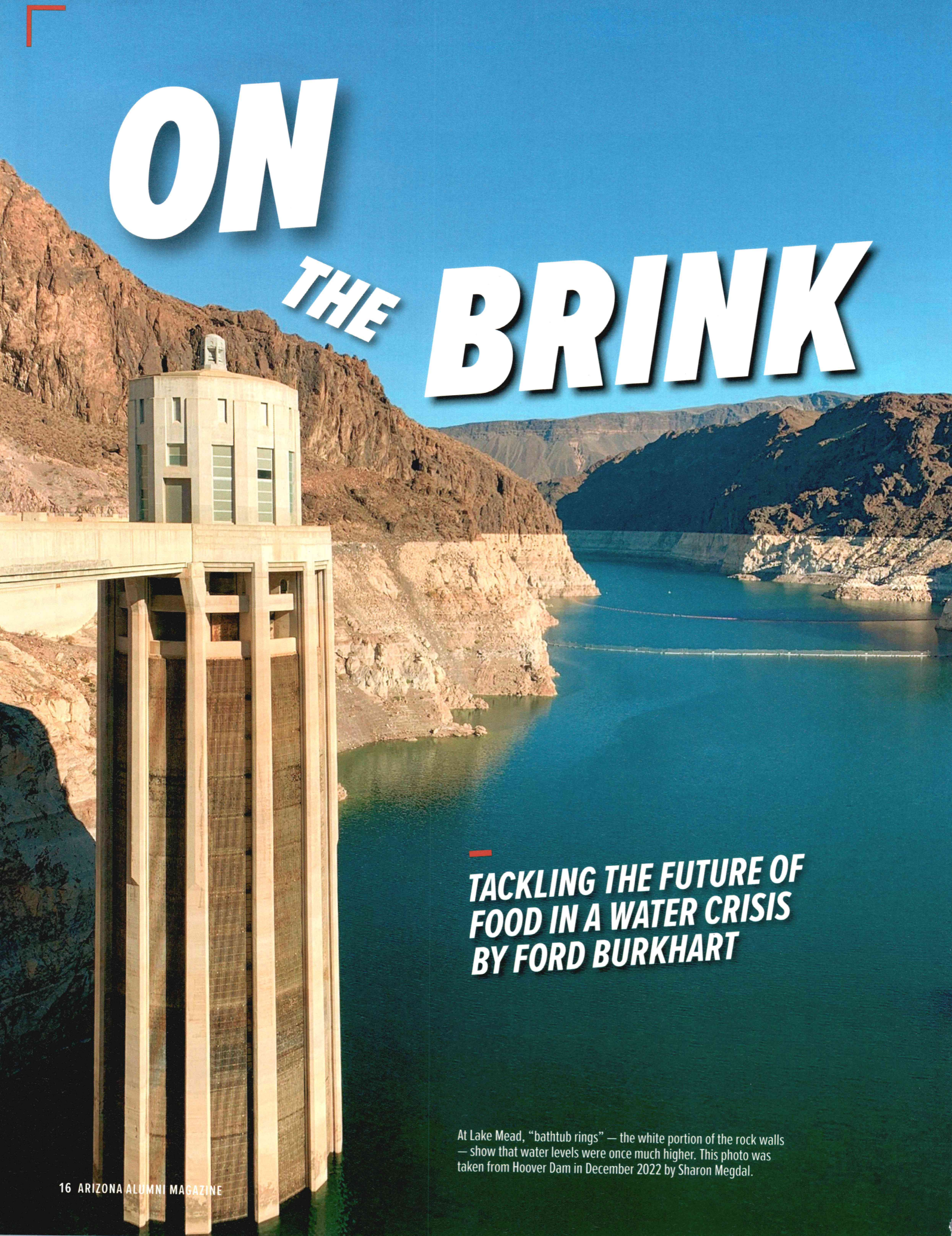
And so her journey through the media landscape continues — once a media member, today a media scholar. For her, the disciplines, seen as being in opposition by some, will always be closely linked.

"It's extremely important to have people that had their first career in the field and then transitioned to be those who are looking at the field and trying to make sense of it," Balint says. "I see it as a benefit — the things that I've learned on the media and the intimate ways in which I know it as a worker in the media."

ON THE BRINK

TACKLING THE FUTURE OF FOOD IN A WATER CRISIS

BY FORD BURKHART



At Lake Mead, "bathtub rings" — the white portion of the rock walls — show that water levels were once much higher. This photo was taken from Hoover Dam in December 2022 by Sharon Megdal.

‘Our ability to be agile and resilient in the face of this challenge affects not only agricultural production and food security but also the economic vitality of our rural communities.’

The Colorado River system stretches north to Wyoming, south to Mexico’s Gulf of California, west to Las Vegas and east nearly to Denver. The river and its tributaries serve as a lifeline for about 40 million people, including farming communities in Arizona responsible for helping to feed the nation.

Yet water levels across the system have dropped to dangerous levels amid a decades-long drought, with elevations at Lake Mead — the largest reservoir in the country by volume — falling more than 150 feet since 2000, according to data compiled by the U.S. Bureau of Reclamation. At Lake Powell, the story is about the same, as the reservoir straddling the Arizona-Utah border shrank to 26% of its capacity in late 2022.

The University of Arizona is stepping up to address the crisis, calling on the collective knowledge of world-class scientists to address the effects of an increasingly arid southwestern climate on the nation’s food supply.

UArizona President Robert C. Robbins recently established a panel of experts to assess our options for agriculture, climate effects and the future of food. The group is called the Presidential Advisory Commission on the Future of Agriculture and Food Production in a Drying Climate.

“The goal is to promote climate-resilient, sustainable agricultural and food production practices in partnership with the desert agriculture industry,” Robbins says. “While the climate challenges that Arizona faces can seem daunting, our researchers are among the world’s best in water, agriculture and many other areas related to climate resilience.”

A Presidential Commission Focused on Solutions

In announcing the commission, Robbins spoke to the wide scope of the challenges while retaining hope for the years to come, noting that the university's century of research on farms throughout Arizona counties will help guide the panel toward solutions.

"Our ability to be agile and resilient in the face of this challenge affects not only agricultural production and food security but also the economic vitality of our rural communities," Robbins says.

The threats are spurring UArizona experts and Arizona farmers to devise new technologies and practices to ensure the longevity of the state's agriculture industry, which ranks second behind California in lettuce production in the United States.

"Arizona faces a major threat from drought," says Paul Brierley, chair of the commission. He's also executive director of the Yuma Center of Excellence for Desert Agriculture (YCEDA), a public-private partnership housed at UArizona that connects top scientists to the desert agricultural industry and develops solutions to the challenges of arid-land crop production.

"On the Colorado River, we face the chance of the whole system crashing," he says. "There could be not enough water to meet the obligations of Lake Mead and Lake Powell." He points to the state's year-round growing weather as crucial to the nation's food supply.

"Arizona is the obvious place to solve this problem of keeping agriculture productive in a drying climate," Brierley continues. "Our commission will focus UArizona's vast expertise on innovations that will ultimately help people and communities thrive."

Proven Food Production Models

For more than 20 years, the Controlled Environment Agriculture Center at the College of Agriculture and Life Sciences has focused on innovating technologies for the generation of food, bioenergy, and bioproducts. Their efforts include indoor vertical farming — growing plants in stacks with high-tech lighting and data-driven irrigation, increasing a crop's annual yields.

The future of food also is a part of the research mission at Biosphere 2. "The Earth may not produce enough food for its population," says Joaquin Ruiz, Thomas R. Brown Chair and UArizona vice president for global environmental futures, director of Biosphere 2 and a commission member. Through the practice of agrivoltaics at Biosphere 2, plants are grown under solar panels and shade is used to protect the plants and reduce water needs. The plants and their irrigation cool the panels and help them run more efficiently.

Connecting Research and Policy

Sharon B. Megdal, C.W. & Modene Neely Endowed Professor of environmental science and Director of the Water Resources Research Center, is recognized as an Arizona water policy expert. She returned from the latest Colorado River Water Users Association meetings with startling photos of the dry shoreline of a shrinking Lake Mead.

"Changing climate conditions are reducing the availability of water supplies at a time when demands for water and food are growing," she says. "It's clear we have to work intensively on solutions, and there will not be quick fixes. We need to take an overall look and see where UArizona can assist with short-, intermediate- and long-run solutions."

Megdal says the commission's work will include exploring how the university's vast research and Cooperative Extension expertise in agriculture, water and climate can help tackle challenges to food production.

"We are facing what are expected to be lasting challenges to water availability. Challenges unlike those ever experienced," Megdal says. "This commission will focus on what we in our region can do to remain an important part of the food supply chain under increasingly adverse water and climate conditions."

'This commission will focus on what we in our region can do to remain an important part of the food supply chain under increasingly adverse water and climate conditions.'

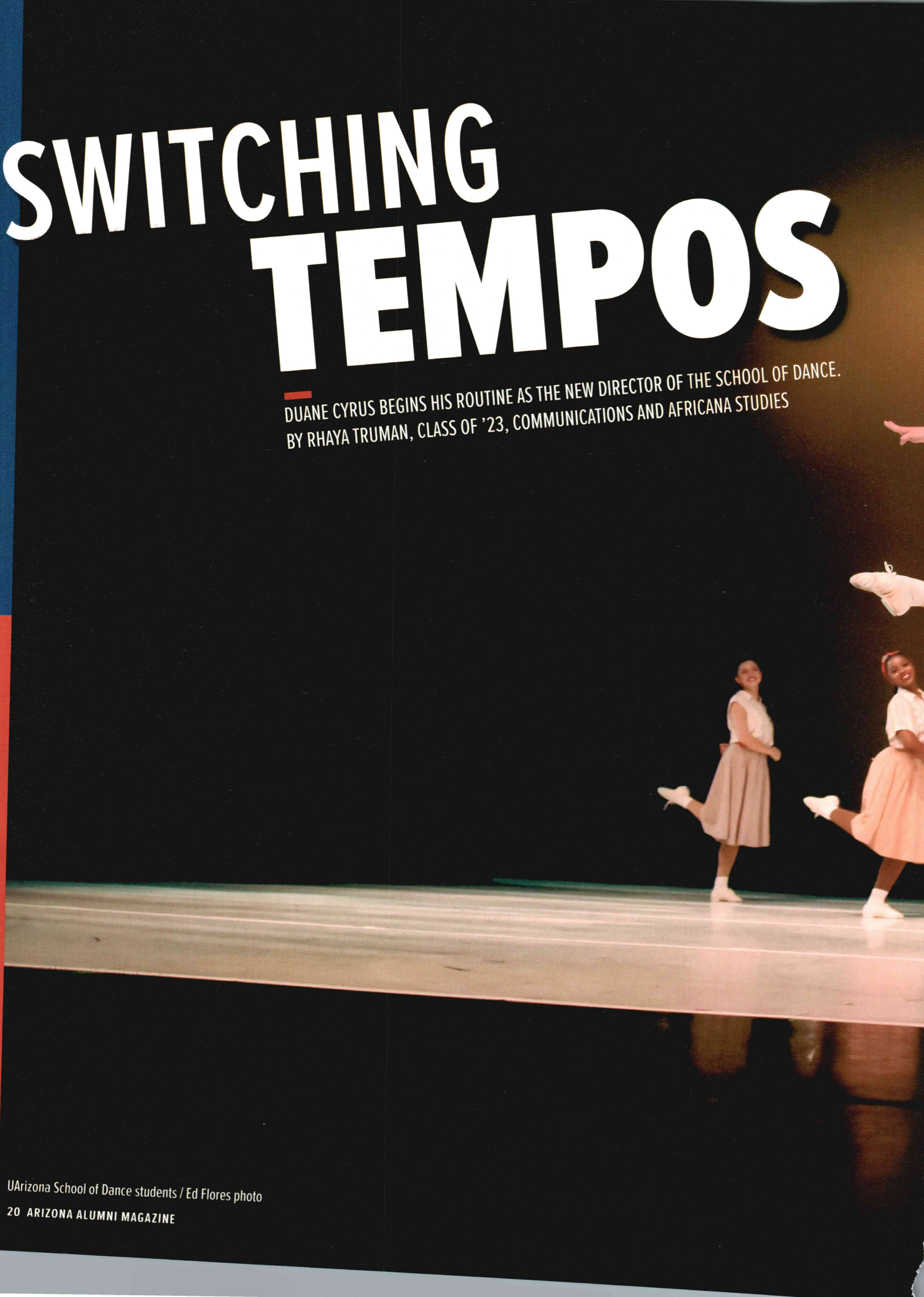


Yuma lettuce fields / YCEDA photo

Indoor farming at the University of Arizona / UArizona photo

SWITCHING TEMPOS

DUANE CYRUS BEGINS HIS ROUTINE AS THE NEW DIRECTOR OF THE SCHOOL OF DANCE.
BY RHAYA TRUMAN, CLASS OF '23, COMMUNICATIONS AND AFRICANA STUDIES



UArizona School of Dance students / Ed Flores photo



For Duane Cyrus, becoming the director of the School of Dance is another step in his career of influence, artistry and brilliance in the dance community. A graduate of the Julliard School and an award-winning artist, educator, curator and producer, Cyrus has worked in many sectors of the dance world and believes that the School of Dance is the perfect place for him to continue his legacy.

Unlike most collegiate dance programs in the country, Cyrus says, UArizona focuses heavily on introducing students to performance. This was one of the key factors for him when choosing Arizona.

"What makes the dance program here so great is that the students get to have an intensive, conservatory experience," he says. "This means that they get to perform incredible works and learn how to be performers and choreographers, so they understand the practical parts of dance. All these elements came together to show me that this is the ideal place for me to advance my leadership."

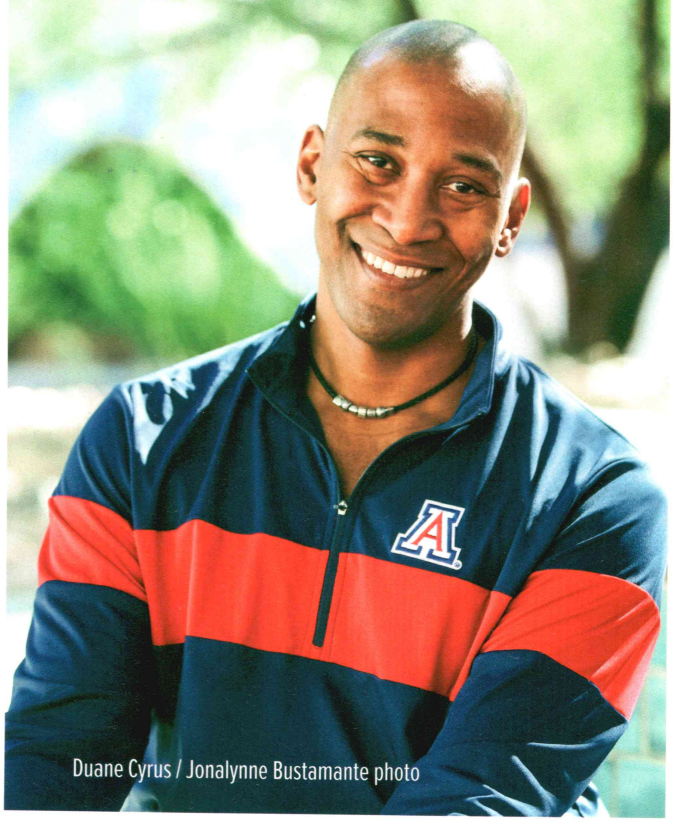
Before coming to UArizona, Cyrus was a dance professor at the University of North Carolina at Greensboro for 17 years, spearheading many projects and programs. "One of my proudest accomplishments at UNCG was exposing students to professional legacy choreographies," Cyrus says.

Although Cyrus has been involved in dance education for many years, he also has impressive performance accomplishments, including performing as a soloist with the Alvin Ailey American Dance Theater, being a guest artist with the Tokyo Ballet Group and being a featured dancer in the original London production of Disney's "The Lion King."

"What I want people to walk away with when they see my creative work is the idea that difference is possible," Cyrus says. "Being open to difference means you can also dispel and mitigate expectations. That is what art is: someone else's perspective on something. For people to approach work with the openness of accepting difference is essential. It is why art is important — art applies difference."

Cyrus also acknowledges his identity as an Afro Caribbean man through his artistic works, not only to offer relatability to people who share the same identities but also to educate those who don't. "I want to make works that are taking my perspective and translating them in a way that is accessible to everyone," he says.

Though Cyrus is an accomplished professional dancer, he believes working in higher education is exactly where he is supposed to be at this time in his career.



Duane Cyrus / Jonalynne Bustamante photo

"By being in this position, I can reach young people at a very important stage in their artistic lives," he says. "They are mature enough so they can absorb sophisticated ideas, but they are young enough to where they are still malleable and able to change."

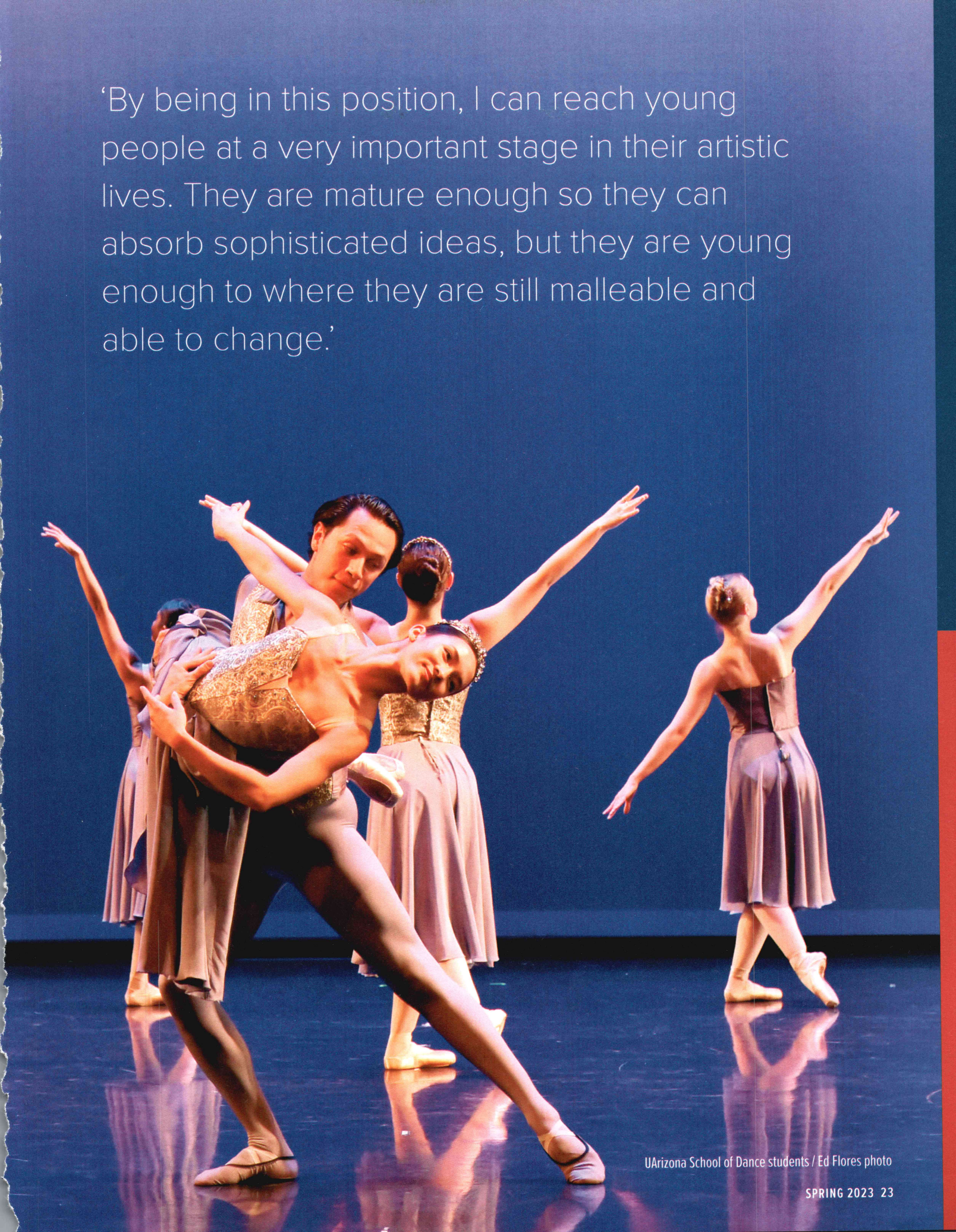
He also has plans to implement new programs. "I want to advance how research takes place at the School of Dance," he says. "One initiative that I am in the process of developing is graduate-level research in choreography so that we are bringing in strong professionals who want to explore their voice as creatives and expand their research options as graduate students."

Cyrus has identified three critical areas to ensure the values of the School of Dance are a top priority under his new leadership: transparency and accountability, organizational alignment, and mentorship. He also makes sure he is accessible to students and their needs. "It's all about letting people know what is going on and allowing everyone in the School of Dance the ability to learn and grow in their respective areas, whether that be student, faculty or staff," he says.

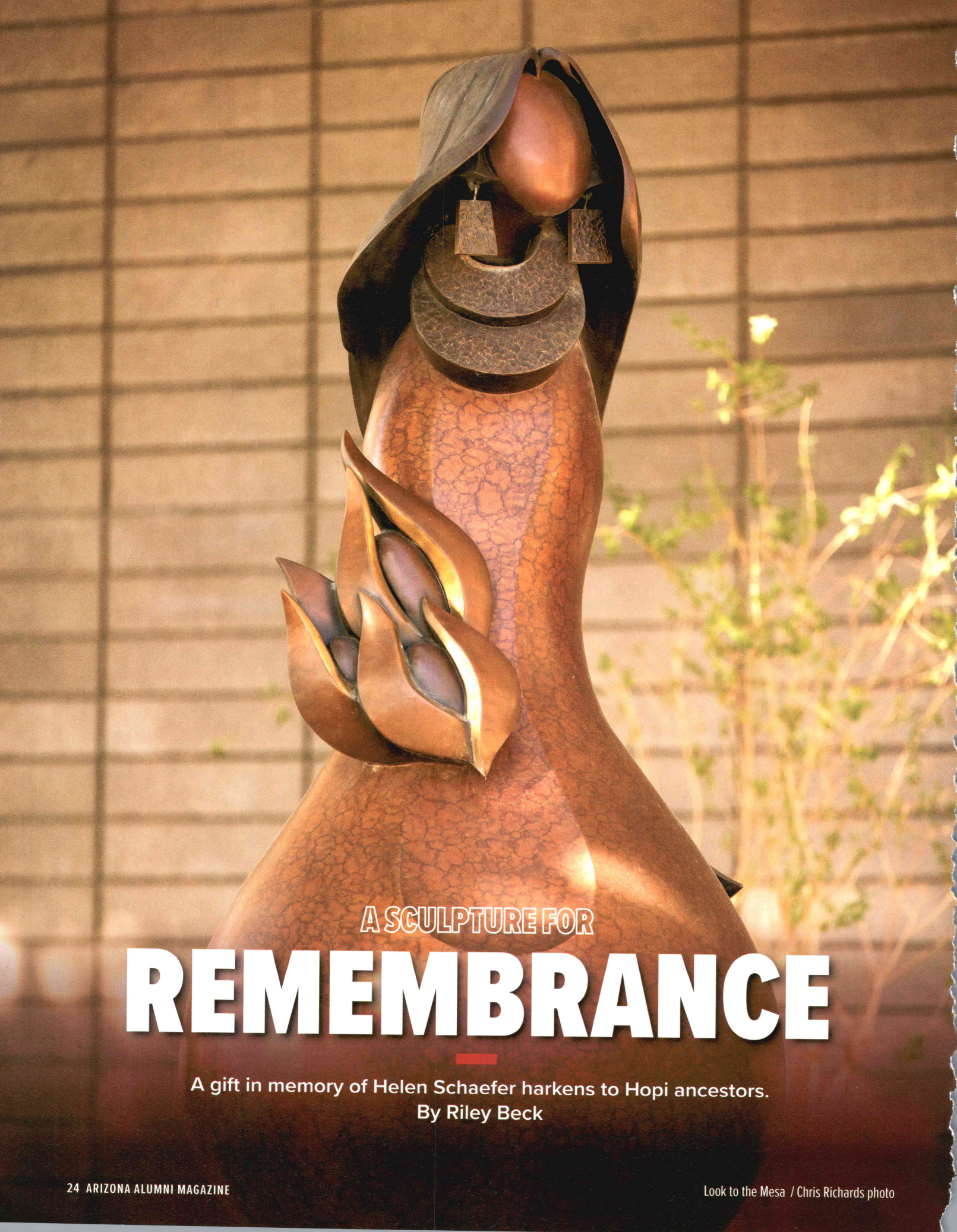
Cyrus will be the second director of the School of Dance, following Jory Hancock, and he is excited to add to the foundation laid down by his predecessor. "Jory focused on legacy works, which are works that professional companies perform and are funded by donors," he explains.

"We are currently in negotiation for new works. I want to continue to build on and expand the diversity of what is considered a legacy work by looking for choreographers of color and nontraditional choreographers. I want to expand the canon for what is considered a legacy work and bring that excellence to the program."

‘By being in this position, I can reach young people at a very important stage in their artistic lives. They are mature enough so they can absorb sophisticated ideas, but they are young enough to where they are still malleable and able to change.’



UArizona School of Dance students / Ed Flores photo



A SCULPTURE FOR

REMEMBRANCE

A gift in memory of Helen Schaefer harkens to Hopi ancestors.

By Riley Beck

Look to the Mesa / Chris Richards photo

A new sculpture graces the entrance of the University of Arizona's Poetry Center, thanks to the talent of artist Kim Seyesnem Obrzut and the generosity of UArizona President Emeritus John P. Schaefer and his late wife, Helen Schaefer, for whom the Poetry Center's building is named. The sculpture, titled Look to the Mesa, is situated under a Texas ebony tree that offers shade on the south side of the Poetry Center breezeway.

'She has no face, which symbolizes the egalitarian society of the Hopi people. She represents a people, not an individual.'

Look to the Mesa is a bronze casting that takes the form of a woman. According to Seyesnem Obrzut, "She has no face, which symbolizes the egalitarian society of the Hopi people. She represents a people, not an individual."

Look to the Mesa is steeped in symbolic meaning, from the gourd-shaped body that represents, in Seyesnem Obrzut's words, "the oldest utilitarian vessel known to mankind" to the flat plane of her midsection, which represents the womb and harkens to the matriarchal society of the Hopi people. The corn she carries represents prosperity through hard work. The "pathos," or prayer feathers, in her hair serve to call in blessings and protection.

"She is looking toward the mesa to find answers to life's problems," Seyesnem Obrzut says. "We often look toward where we came from for our prayers."

John Schaefer gave this extraordinary campus gem to the Poetry Center in memory of Helen Schaefer, whose passing in 2022 continues to be mourned by the Tucson community.

Helen Schaefer is remembered especially fondly by the Poetry Center, which she championed over the course of decades. Through the countless hours she spent chairing the center's development council, fundraising and otherwise volunteering for the center's benefit, Helen Schaefer was instrumental in realizing the goal of the facility to house its collection — one of the largest poetry archives in the U.S. Today, the building is an architectural accomplishment that stands as a beautiful complement to the artistic expressions it contains.

Poetry Center Executive Director Tyler Meier observes that Helen Schaefer led with "a quiet but abiding strength and fierceness." She was not, he says, the loudest person in the room, "but her presence was always felt."

The Schaefers, Meier says, discussed gifting Look to the Mesa to the Poetry Center prior to Helen Schaefer's passing. Its presence on the Poetry Center grounds now serves both as a memorial to her and a salutation to visitors. It also serves as a tacit acknowledgment of the Poetry Center's notable lineage of strong women leaders.

Among them: Ruth Stephan, whose founding gift and vision established the Poetry Center in 1960. Lois Shelton, the longest-tenured director of the Poetry Center, who guided it from the 1970s through the 1980s and did incredible work to bring poets to Tucson regularly. Alison Deming, who led the center during the 1990s and helped begin the dream of its permanent home. And Gail Browne, who led the effort to secure funds for completion of the landmark Helen S. Schaefer Building and guided the Poetry Center through its 50th anniversary in 2010.

The Poetry Center is home to thousands of cherished poems that put words to the ineffable, including the works of celebrated Hopi poets Wendy Rose and Michael Kabotie. Still, no one could do justice to Look to the Mesa — nor to the legacy of Helen Schaefer — with words alone. Visit the Poetry Center's new sculptural treasure in person, if you're able, and consider the lineages that converge where you are standing.



Helen Schaefer / UArizona photo

OUR WHOLE SELVES



ELLER PROFESSOR ALLISON GABRIEL TALKS VENTING IN THE WORKPLACE, EMPLOYEE BURNOUT, AND LINKING THEORY TO REAL LIFE. BY MATTHEW MORRIS

Allison Gabriel never intended to live in the desert. Born in Newport Beach, California, but raised in northeast Pennsylvania from the time she was young, she describes herself as "an East Coaster at heart." She studied for her undergraduate and doctoral degrees at Penn State University and the University of Akron, and before she and her husband trekked to Tucson in 2015, their Pomeranian and three cats in tow, she taught at Virginia Commonwealth University.

Now, Gabriel, trained as an industrial-organizational psychologist, is concluding her eighth and final year out west. At the University of Arizona's Eller College of Management, she serves as McClelland professor of management and organizations and is a university distinguished scholar. She researches, often alongside her doctoral students, the psychology of work: emotions on the job, employee motivation, the relationship between homelife and work life.

As the granddaughter of a college professor, Gabriel has long felt called to teach; she describes herself as "just a nerd personified." She says that her research is, at its heart, about solving workforce puzzles. And against the shadow of the coronavirus pandemic, she and her colleagues have confronted challenging, unfamiliar jigsaws.

Gabriel spoke with the magazine from her home, where she is a working mother, with a child just three years old. She has since accepted a position at Purdue University in West Lafayette, Indiana, where she will begin teaching in the organizational behavior and human resources area this fall. Even after the move, though, she plans to continue working with many of the faculty and doctoral students at Eller.



Allison Gabriel /
photo provided by Allison Gabriel

ARIZONA ALUMNI MAGAZINE: What workforce puzzles are you solving right now?

ALLISON GABRIEL: They're in two buckets. My research focuses on employee well-being at work. I want to understand how we can create workspaces, structures and supports that let people thrive, not only at work but also when they go home. More than ever, those domains are blended for a lot of people. And we're questioning choices we made before the pandemic — or we're asking big what-ifs.

I'm very interested in positive and negative social interactions in the workplace, how those shape our view of work and our roles, and how that spills over to who we are at home. We're researching venting in the workplace — something that seems innocuous, like saying to a coworker, "I'm really mad about this." In reality, that puts the person you're venting to under distress and can create a toxic environment of just complaining if we don't get it under control.

On the positive side, we're looking at how engaging in small talk or compassion toward each other can be this positive thing we need more than ever.

The other bucket is how we live at home in ways that fulfill us at work and vice versa. How do we recover from work? How do we go home and detach in a way that allows us to come back excited? People accept burnout as the status quo. But if COVID taught us anything, it is that we can choose recovery; we can choose rest.

I became a mom during the pandemic. It was tumultuous for me, and I'm trying to study how we can help mothers re-enter the workforce as their whole selves — not hide the fact that they're a mom or maybe had postpartum depression or are seeking support. How can we turn this identity and experience into something empowering for women, where they return to work and say, "I'm going to advocate for myself" and don't wonder, "Can I take leave?" or "Where can I pump breastmilk?" or "How can I come back part-time before full-time?" I'm very excited about the work we're doing to make re-entry less stigmatized.

ARIZONA ALUMNI: It sounds like you want your work to be actionable, like this is not just theoretical for you.

GABRIEL: I care about asking questions that map onto people's lives. "Getting people to tell their stories" is how we view the research we're doing now. We take mixed-methods approaches: interviews, survey data and experiments where we record people's words about what they're experiencing.

We've worked on postpartum depression — something I struggled with — and we've interviewed women about how they navigated that and came back to work. I'm proud because we used women's words to tell their stories and say, "Here's the map of what this could look like" — how we could help women resiliently respond to this mental-health crisis.

IO psychologists are trained through a scientist-practitioner model. We're scientists, but we also care about practice and application. That's a big part of how I think about mentoring doctoral students, too. And the questions we are all collectively asking now are, "Whose story are we telling? How can we do it justice in a way that helps people learn?"

ARIZONA ALUMNI: The words "a within-person approach" recur across your work. What does the phrase mean to you?

GABRIEL: I identify with "daily diary" — or what we call "experience sampling" — methods. We'll track people multiple times a day for two or three workweeks. What I want to know is, "Tell me about who you are today, tomorrow and the next day. Who are you interacting with? How are you feeling? How motivated are you?" — so I can get a mini-movie of people's lives.

Our work on Zoom fatigue was a daily diary approach, where we tracked people for a month and said, "We'll tell you when to turn your camera on or off. You tell us how you feel in response."

No two days are alike. So, let's study what makes days different. And what makes days good, bad or anything in between.

ARIZONA ALUMNI: Do you have advice for workers experiencing burnout?

GABRIEL: I say this as somebody who has chronically struggled with burnout and anxiety: I think you hit a point where you worry and think, "Maybe this is just how it's supposed to be. I'm always going to be running on fumes." But it doesn't have to be that way, and when you're chronically burned out, your health definitively suffers. We know that when you're chronically burned out or anxious, it hardens your heart rate. Your body responds — you cannot be in a chronic state of burnout for too long.

It's easy for me to say our data suggests detaching from work. If you can psychologically turn off, that will help you. But it's not just up to employees to manage burnout. It's also up to organizations and supervisors to step up, to reject that burnout is good. Burnout has this odd badge of honor. It's the burnout Olympics — as if good employees are burned-out employees.

Organizations should say, "We support your time off." Because when you take time for yourself but are unsure if the organization supports that, you feel guilty. Your mind starts thinking that instead of watching Netflix, you could answer emails; you could be drafting this thing. It undermines and makes toxic the whole point of recovery.

The best thing is not just to create your own routine but also to take time with your supervisor and coworkers to say, "Do we want to celebrate people's lives holistically?"

Lots of things in our work that contribute to burnout got heightened during COVID, ambiguity and uncertainty among them. Looking at sources of ambiguity or uncertainty can help you ask, "How can I recraft that into something less ambiguous or uncertain and make it less of a stressor?"

ARIZONA ALUMNI: Do these ideas around burnout relate to your advocacy for working mothers?

GABRIEL: They're intertwined. From our work on helping working moms return post-partum, we know that when they feel unsupported — like they don't have advocates in the organization — they feel guilt. They feel less confident in their ability to be a working mother. Because of that, they have spikes in postpartum depressive symptoms and are more likely to think about quitting the workforce to just care for their children.

I mean, from a sleep-deprivation standpoint — physically, you are in a state of complete drain as a new mother. With work stress and lack of supports, you create a perfect storm for people to exit the workforce.

I think that for some, that choice feels good. But there are women who don't see another option. They change organizations, change work status or quit. Those are the moms I worry about most, because the organization wasn't giving them what they needed in that moment.

ARIZONA ALUMNI: Why do you research what you do?

GABRIEL: I feel personal responsibility to make things better for other people and to get it right.

With every question I ask, I say, "If I do this work, can somebody outside of academia read a write-up and think, 'That's my life. Thank you for putting words to that experience'?" Maybe it's lofty to try to change people's work lives. But even making incremental changes for other people is enough for me.

It's also my students. My first years here, I taught Organizational Behavior at Eller, with 240 kids per section. That was my show — two times a day, twice a week. The first time I taught it, I felt I had to be so professional, closed and serious because of the stereotypes that work against you as a younger woman in a business-school environment.

After a year of teaching like that, I thought, "That's not me." The three years after, I said, "If I'm struggling, I'm going to tell you." That's allowed me to have long-term relationships with students who have graduated.

ARIZONA ALUMNI: You've said your field needs space for "beautifully messy" research. Could you elaborate?

GABRIEL: We see this in all disciplines in the social sciences: We're so focused on theoretical explanations for everything. At some point, you say, "Do we care about theory, or do we care about people's lives?" I care about having theoretical foundation to help explain what I'm studying. But there's a power of the "and" here: You can care about theory, *and* you can make sure the questions you're asking capture the complexity of people's lives.

Sometimes when you care so much about theory, you get this simplistic view. Our work on venting is a good characterization of this. We started with the assumption that venting to other people is just stressful and bad. As I sat with colleagues, I said, "I don't think that's true. I think there's opportunity, when you witness somebody suffering, to build a relationship and help that person grow." It was that cartoonish red "stop" button that I slammed. And we went back to the data.

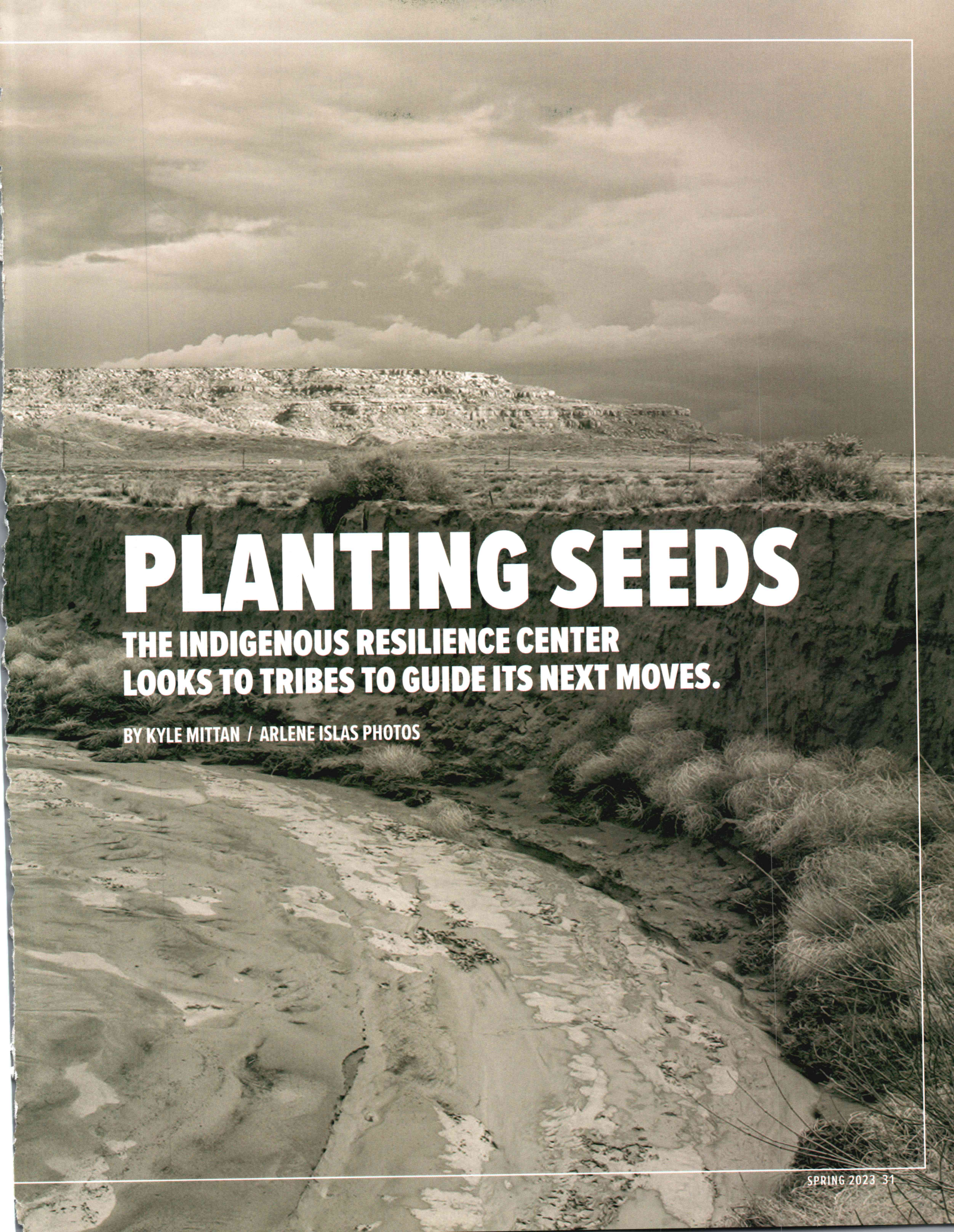
There was this complete story of venting as distressing, as complicated — but also as creating empathy and promoting helping and all these rich, interpersonally vibrant things. If we had taken the simple, clean theory route, we would have missed that.

I like to think about, again, real working people's lives. If we stopped caring about theory, just a tiny bit, would that open the door to tackle questions that people will read about and connect with? I was fortunate to receive one of our field's mid-career achievement awards from the Academy of Management. I remember being struck by the generous write-up. There was a sentence I'll never recover from, because it was such a compliment to me — that I take topics seen as out of bounds and normalize them.

I was like, "That's wild. Yeah, I guess that's what we're doing here."



Michael Kotutwa Johnson on the Hopi reservation in northeastern Arizona



PLANTING SEEDS

THE INDIGENOUS RESILIENCE CENTER LOOKS TO TRIBES TO GUIDE ITS NEXT MOVES.

BY KYLE MITTAN / ARLENE ISLAS PHOTOS



Michael Kotutwa Johnson is an expert in dry farming.

Farmers throughout the Northwest call on Michael Kotutwa Johnson '19 for his expertise in "dry" farming — a method of agriculture he's practiced for decades.

The farmers are confronting increasingly scarce water sources. Their rivers are not as full as they once were, and urban growth encroaches on supplies that previously served their lands. They irrigate less or depend largely on rainfall.

When Johnson consults with the farmers, he learns that many work in areas receiving 15 to 30 inches of rain each year. The dry farming Johnson knows is different: His crops receive only 6 to 10 inches of annual precipitation, in an area without natural water sources.

For 20 years, his farming practices have included planting seeds much deeper than conventional farms and grouping crops closer together. These Indigenous farming methods, designed to conserve moisture, have been practiced by Johnson's family for centuries.

Johnson, a member of the Hopi Tribe of northern Arizona, is an assistant specialist at the University of Arizona's School of Natural Resources and the Environment in the College of Agriculture and Life Sciences (CALS). His farming experience includes raising corn, beans and melons on Native lands near Kykotsmovi Village on the Hopi reservation.

"That, to me, is the heart of who I am as a Hopi — it's practicing that farming," Johnson said one evening at his house, which he built by hand out of sandstone. A light drizzle — a small contribution to the year's 6 to 10 inches of rain — dampened his crops outside.

Johnson also is part of the UArizona Indigenous Resilience Center, established in September 2021. The center's growing team of Indigenous scientists focuses on helping Native American tribes manage climate challenges.

Johnson says he would like Indigenous voices to be heard as part of the conversation about climate solutions.

"We have over 3,000 years in this particular place, and a lot of tribes have even longer in their different areas. But nobody asks them, 'What are we going to do about the environment?'" Johnson says. "I think that's kind of sad, because there's so much knowledge that we still have."

Sustaining Tribal Partnerships

The Indigenous Resilience Center, known as IRes, has been in "turbo mode" since it was founded, says Director Karletta Chief '07, a Diné hydrologist and a University Distinguished Outreach Professor of environmental science at CALS.

IRes complements other campus Indigenous people's programs. "But there's nothing like the Indigenous Resilience Center, where we focus on environmental solutions, designed with tribes, that are Indigenous-led. That's what makes us unique," Chief says.

In its first year, IRes worked with tribal leaders to pair university resources and research with tribal knowledge and practices used for millennia to manage lands and ways of life, Chief says. The center's ongoing dialogue with tribes has included leadership meetings and summits with Native American communities to understand their needs.

Ned Norris Jr. '09, chairman of the Tohono O'odham Nation, asked simply for honesty and transparency about the center's intentions and goals, Chief says.

"I told him that the Indigenous Resilience Center is a seed right now. We want tribal leaders and tribal nations to water that seed, nurture it and help it to grow into a plant that they desire to cultivate and harvest," she says.

The goal, she adds, is to help Indigenous communities thrive and adapt to environmental and societal challenges. "We want to be a good relative to Indigenous peoples," Chief says, by providing them with access to science and research as well as to faculty and Indigenous students who want to learn and work with tribes.

Funding for Environmental and Social Justice

IRes is funded in part by the university's Agnese Nelms Haury Program in Environment and Social Justice. Both are part of the Arizona Institute for Resilient Environments and Societies, or AIRES.

Faculty and staff will collaborate — through AIRES's Indigenous Food, Energy & Water Security and Sovereignty graduate program, also known as Indige-FEWSS — to develop the next generation of scientists and engineers working to address Indigenous challenges related to food, energy and water.

Chief says that the IRes initiatives are an opportunity to sustain Indige-FEWSS programs as well as to identify gaps and offer faculty expertise needed by Indigenous communities.

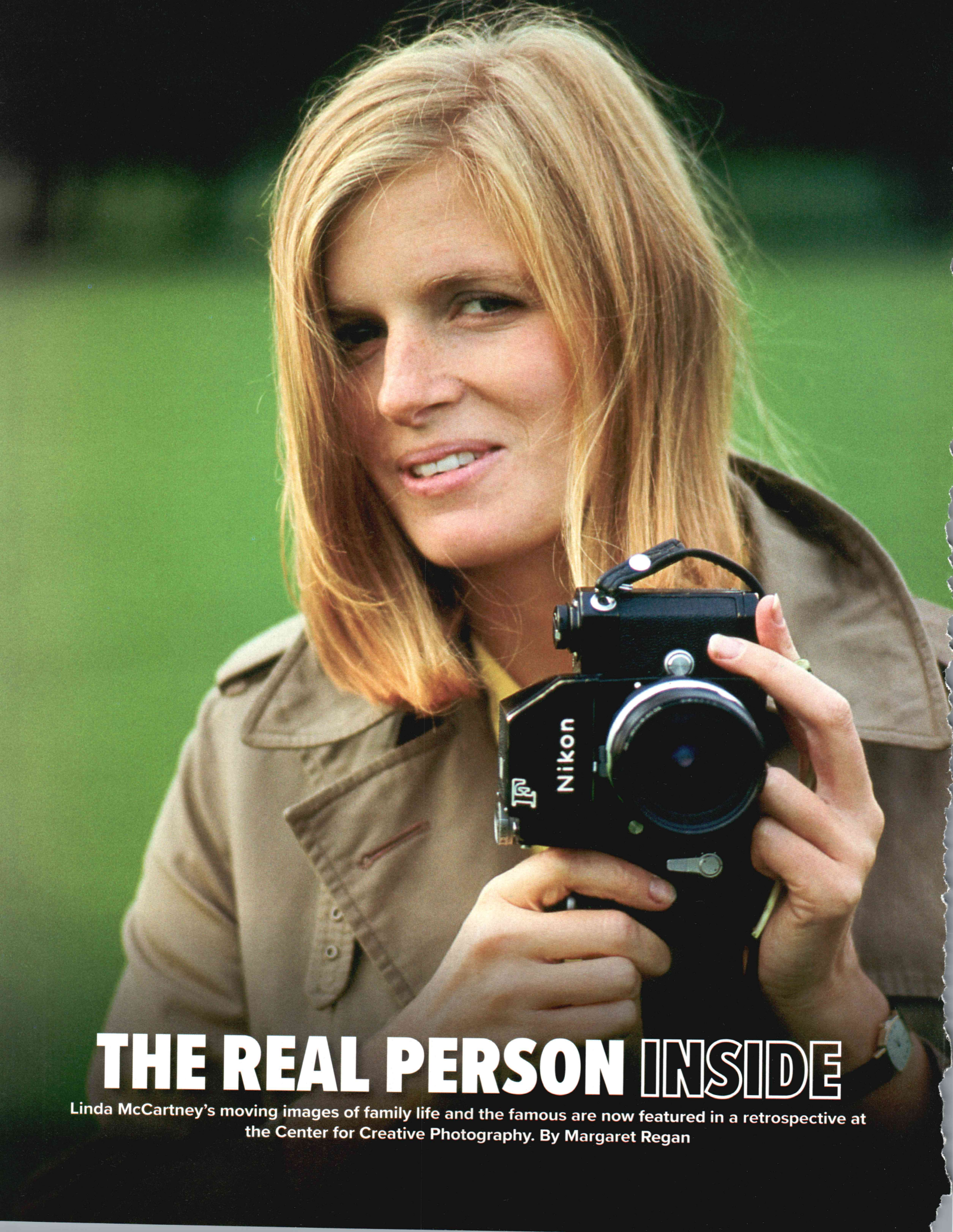
Funded by a National Science Foundation grant, Indige-FEWSS partners with Diné communities and organizations on the Navajo Nation. Graduate students in the program implement hands-on research projects that bring solar-powered water filtration systems and electricity to Diné homes.

Through the program, students build an understanding of Indigenous culture and governance while helping to address a long-standing challenge — that approximately 30% of Navajo Nation homes are not connected to central power or potable water.

"At AIRES, we work collaboratively to help communities adapt to changing environments," says institute director Sharon Collinge. "IRes beautifully expresses our priorities through its partnerships with Indigenous knowledge holders, leaders and tribal organizations to enhance Indigenous resilience."



Dry farming is designed to conserve moisture.



THE REAL PERSON INSIDE

Linda McCartney's moving images of family life and the famous are now featured in a retrospective at the Center for Creative Photography. By Margaret Regan

Linda McCartney was born and raised in New York state, but it was in Tucson that she took up the camera.

"Photography really happened when I was living in Arizona," she once declared.

Now, the Center for Creative Photography at the University of Arizona is honoring the renowned photographer — and former UArizona student — with her first North American retrospective, 24 years after her death.

McCartney came to Tucson in the early '60s to study art history, in an art department filled with feisty young professors. McCartney, then Linda Eastman, already knew plenty about art. Abstract impressionist painting was igniting the New York art scene, and, thanks to her lawyer father, she had met artists the likes of Willem de Kooning and Mark Rothko. But she wasn't planning to become an artist herself.

Then, one day, a friend begged McCartney to join her at a photography class. It was to be in the evening at the lively Tucson Arts Center, the precursor to today's Tucson Museum of Art.

McCartney had no interest in going to the class, but she finally gave in to her pal.

"I thought it would be teaching about what a camera was," she said years later in an interview with filmmaker Nicholas Claxton. "But it wasn't. It was about looking at photographs. Really great photographers: Dorothea Lange, Walker Evans, Ansel Adams."

McCartney said that Lange — famous for her wrenching pictures of the Dust Bowl — was "the biggest in my eyes. I think that whole period inspired me."

The teacher showing these marvels was Hazel Larsen Archer, a beloved photographer who had also taught at the legendary Black Mountain College in North Carolina. Archer had made portraits of her famed students, including de Kooning, and landed a show of her work at the Museum of Modern Art. Having moved out West, Archer was devoting herself to teaching. She liked to tell her students that their job was to look — really look — at "things as they are."

At the end of that memorable class, Archer told her charges to go forth and take pictures. When McCartney explained that she had neither a camera nor the ability to shoot one, Archer briskly replied, "Borrow a camera, buy a roll of film, and take pictures."

The student took her teacher's advice to heart. The next week, McCartney came back with pictures. And she never stopped making them. "Hazel," she told Claxton, "inspired me to become a photographer."





For her part, Archer told Claxton that McCartney "really had an eye, and it was really important that she keep on with that kind of energy."

And she did. Even before Linda Eastman met and married Paul McCartney, she had become a sought-after professional photographer.

The Linda McCartney Retrospective opened at the CCP Feb. 25 with no fewer than 176 photos, made by the artist between 1965 and 1997.

Planning for the project started several years ago under the center's then-director, Anne Breckenridge Barrett, but the coronavirus pandemic brought the work to a halt. Finally, last winter, Rebecca Senf '94 and Meg Jackson Fox '16, curators from the CCP, were able to fly to London to select photos from the private Linda McCartney Archive. The McCartney family wanted the first North American showing of the retrospective to be at the University of Arizona in Tucson.

Senf and Jackson Fox met with Sarah Brown, the photographic curator who has the monumental job of overseeing 160,000 items of Linda McCartney's work, including original Polaroids, contact sheets and negatives. For Brown, the exhibition feels "somewhat like a homecoming for Linda's work. Tucson is where she first picked up a camera 60 years ago; Tucson was a place very close to Linda McCartney's heart. It's where she took some of her favorite work."

"We looked at the collection and then thought about ways to make it unique for Tucson," says Senf.

The exhibition is in three main sections: rock 'n' roll portraits, works of photographic exploration and pictures of McCartney's family, pets and horses, and travels. Included among them are early Tucson works, some never before seen by the public.

The family portraits get the most space in the show. "These pictures with Paul and their kids are some of the most profound family photographs," Senf says. "They're very moving."

When asked for a favorite, Jackson Fox selects a picture showing Paul McCartney playing with the children at their farm in Scotland. Paul is on a fence; their son, James, is jumping from the back of a truck; and one of their daughters, Stella, is crouched in the foreground. "There's such warmth in her work," Jackson Fox says. "And that's the continuity I see among all her pictures, from musicians and artists to her family."

Staci Santa, the CCP's interim director, would vote for "Heather and Javelina," a lovely desert scene showing Linda and Paul's daughter and a javelina bathed in the shadows and light of a late summer afternoon. "It's simple, beautiful and playful," Santa says.

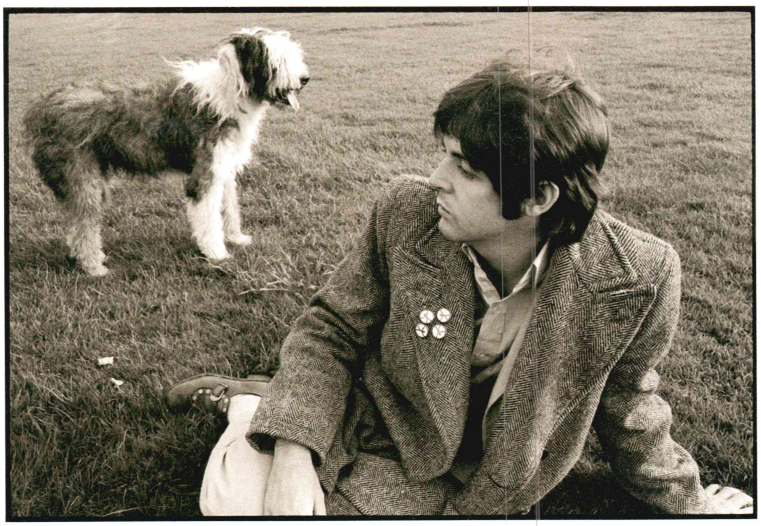
Brown has a favorite, too: "Mother and Child, Corfu, 1969." In the photo, a woman on a beach is about to pick up her daughter, who is staring right at the camera. "The more I look at the image, the more it makes me think about European paintings from the 14th and 15th centuries of the Madonna and Child. I also love the humor of the mother's bright orange hat."











P34, "Linda by Paul." London, 1968
P35, "Paul, Stella and James." Scotland, 1982
P36, "Sgt. Pepper's Press Launch." London, 1967
P37 top, "Lucky Spot in Daisy Field." Sussex, 1985
P37 bottom, "Heather and Javelina." Arizona, 1997
P38, "Linda." New York, 1967
P39 left, "Aretha Franklin modelling for Mademoiselle." Los Angeles, 1968
P39 right, "Martha My Dear." London, 1968

© Paul McCartney / Photographer: Linda McCartney

For Senf, the choice is a portrait of Bob Dylan. The image, she says, is not what you might expect from the portrait of a rock 'n' roll star. "I think that's really wonderful, in part because he looks like the rest of us, such a regular guy." McCartney, she says, had an uncanny gift for showing the real person inside the famous one. In fact, her interesting takes on musicians are what put her in business.

McCartney left Tucson for a New York bursting with new rock 'n' roll bands on the edge of fame. At first, she worked for Town and Country magazine as an editorial assistant. She got her big break in 1966 when she shot the Rolling Stones for a press junket on the Hudson River.

After that, McCartney rapidly got assignments to photograph young rising stars, from Janis Joplin and Aretha Franklin to Otis Redding and Jimi Hendrix. Her portrait of Eric Clapton landed on the cover of Rolling Stone in 1968, making her the first woman photographer to score that coveted spot.

Her life and work changed after she married Paul McCartney in 1969 and settled in the Scottish countryside. But she always had her camera at the ready for family pictures and photographs of country life, especially portraits of ordinary people she met in the shops and byways wherever she traveled. She also continued her experimental photography with Polaroid cameras and sun prints, works that are included in the CCP show.

In the 1980s, Linda McCartney turned to activism, advocating for animal rights and vegetarianism. She wrote two cookbooks filled with vegetarian recipes, "Linda McCartney's Family Kitchen" and "Linda McCartney's Family Recipes."

She never lost her love for Tucson, and in 1979, the McCartneys bought a ranch on the east side of town. Linda and Paul visited the CCP at least once. The center's archive includes a photo of them by Japanese photographer Kozo Miyoshi. In it, Paul McCartney is wearing a Wildcats cap.

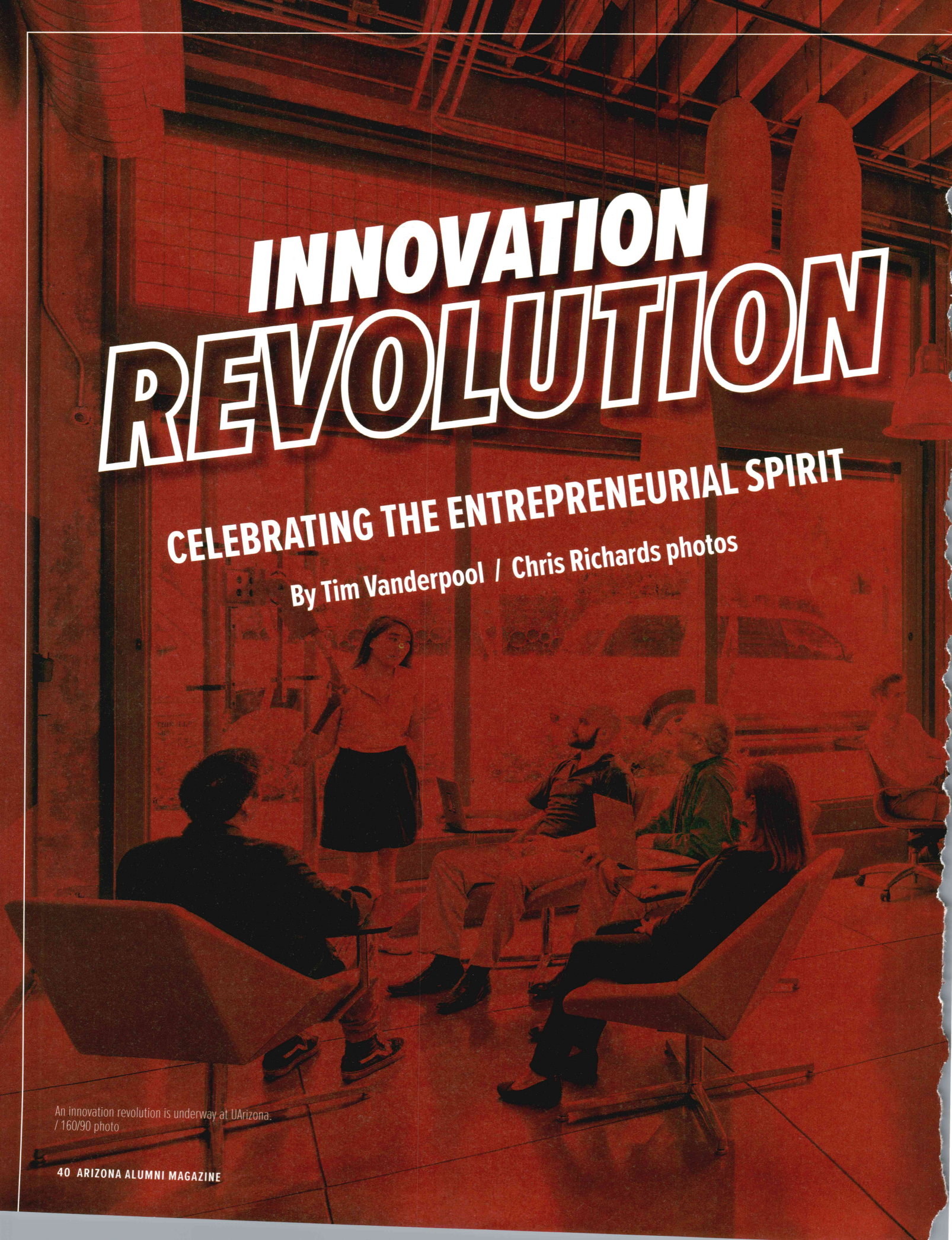
One Tucson day, Linda McCartney invited Archer, her old teacher, out to the ranch. She wanted her husband to meet the woman who had taught her to look at the world through a camera lens. Archer's daughter, Erika Zarow, who drove her mother to the house, recalls Archer and Paul McCartney spending the afternoon at the kitchen table, the former Beatle intently listening as the charismatic artist discussed the craft she and Linda McCartney shared.

The Linda McCartney Retrospective is on exhibit together with Sessions on Creative Photography: Hazel Larsen Archer, Feb. 25 to Aug. 5 at the Center for Creative Photography.

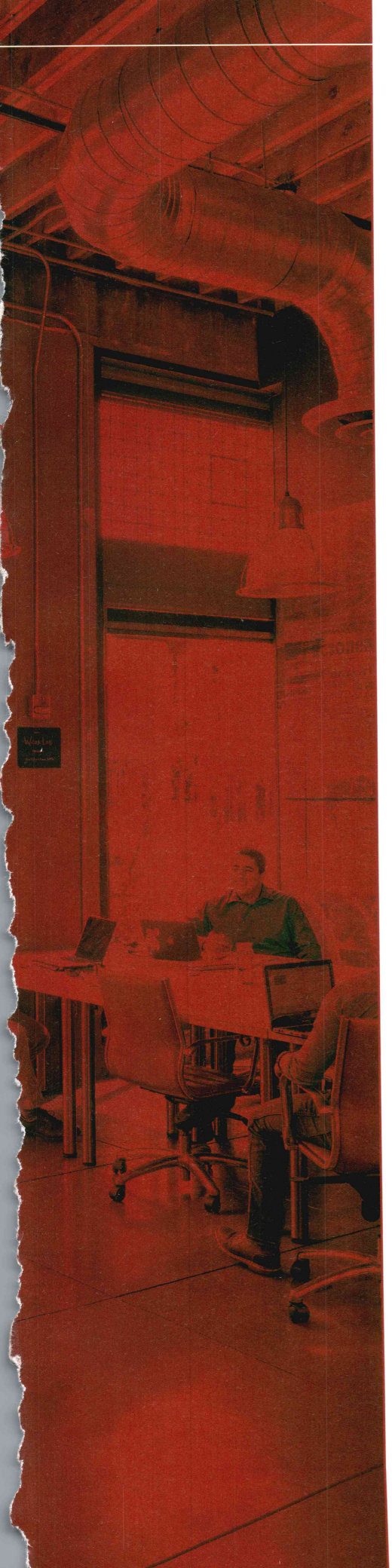
INNOVATION REVOLUTION

CELEBRATING THE ENTREPRENEURIAL SPIRIT

By Tim Vanderpool / Chris Richards photos



An innovation revolution is underway at UArizona. / 160/90 photo



Optical technology helping the legally blind to see and systems permitting patients to manage their pills. Paradigm-shifting traffic-flow schemes and sustainable alternatives to rubber production. At the University of Arizona, innovation is powering a steady stream of ideas and discoveries that translate into market-ready solutions designed to make a difference.

It could be called an innovation revolution, and it's happening in large part through the university's Office of Research, Innovation and Impact, or RII. Underlying this revolution is a profound commitment to the state of Arizona's economic vitality, societal well-being and human resilience.

RII supports the world-class research enterprise at UArizona, which is ranked by the National Science Foundation among the top 20 public universities nationwide with more than $824 million in research activity.

"Companies and organizations from across Arizona and outside of Arizona look at us as knowledge creators and developers of a knowledgeable and well-trained workforce," says Betsy Cantwell, RII's senior vice president. "Research at the University of Arizona is the beginning of an innovation ecosystem cycle that then comes back to us in the form of either new faculty or new business partners."

Important drivers in RII's innovation ecosystem include Tech Launch Arizona, responsible for shepherding campus-generated inventions to market; Tech Parks Arizona, which provides the physical space and key support for startups and established companies to flourish; the UA Center for Innovation, a startup incubator network; and Arizona FORGE (Finding Opportunities and Resources to Grow Entrepreneurs), which cultivates an entrepreneurial mindset in all students and communities where the university operates.

LAND-GRANT MISSION

Innovation with regional relevance dovetails with UArizona's role as a land-grant university — one among the dozens of public learning institutions designated beginning in the 19th century to meet a growing demand for agricultural and technical education as well as classical studies. These schools were financed through the sale of federal land deeded to states, and they have a mission to serve.

Today, that mission permeates RII, says Cantwell. "We do research, very specifically, to grow our capacity to serve our community and the state," she says. And the result is remarkable: Between fiscal years 2013 and 2022, UArizona faculty generated 2,455 potentially marketable invention ideas and initiated nearly 500 licenses for moving campus-generated research and technology to market. This innovation revolution has also helped generate 130 startup companies, and university research resulted in nearly 600 U.S. patents. This kind of activity also promotes workforce development in a big way, having resulted in the addition of nearly 2,500 high-tech sector jobs.

Among the university's latest successes is a $35 million collaboration with tire giant Bridgestone Americas with the goal of developing rubber from the desert shrub guayule. The plant could offer not only a sustainable rubber source but also a low-water crop alternative for Arizona's drought-stricken farmers.

That cooperative effort also highlights RII's emphasis on adaptability in the face of changes in the climate — and in society. "One of our major research goals is to make Arizona a resilient state," Cantwell says. "We're prodigious in environmental resilience and climate change, but also in the business, legal, social and ethical issues that support resilience."

All this work has made UArizona a global leader in research and innovation, ranking it among the top 1% of universities worldwide and 28th among the world's top 100 invention-patenting universities.

TECH LAUNCH ARIZONA

While UArizona has always been a research powerhouse, its role as an innovation leader can be traced back to 2012, when Tech Launch Arizona (TLA) was founded to help commercialize campus-created inventions.

'We've found an unbelievable audience for these very disruptive technologies.'

In just the past five years, TLA has produced more than $1.6 billion in economic impact, and achieving that level of success requires constantly scouting across the university for new ideas, says Douglas Hockstad, TLA's associate vice president.

"We have licensing managers embedded in the colleges, and they're talking to the researchers all the time to understand what they're working on, what's of relevance to create potential marketable impact and whether there is something resulting from their research that should be disclosed to TLA so that we can start to loop them into the process," he says. If the answer is "yes," that project proceeds through through a market analysis, a patent landscape search, and consultations with potential marketing partners.

Other times, a campus inventor proactively approaches TLA to obtain support in creating a startup. Then the venture development team steps in, and its focus turns to helping the budding company build a leadership team and develop its initial go-to-market strategy.

"That's really where we do a lot of engagement with the ecosystem," Hockstad says. "Creating momentum and interest around every startup project to move it forward."

Sometimes, this involves collaborations with outside venture capitalists, such as UArizona alumnus Fletcher McCusker '74, founder of several successful startups, including the medication therapy management company Sinfonía Healthcare.

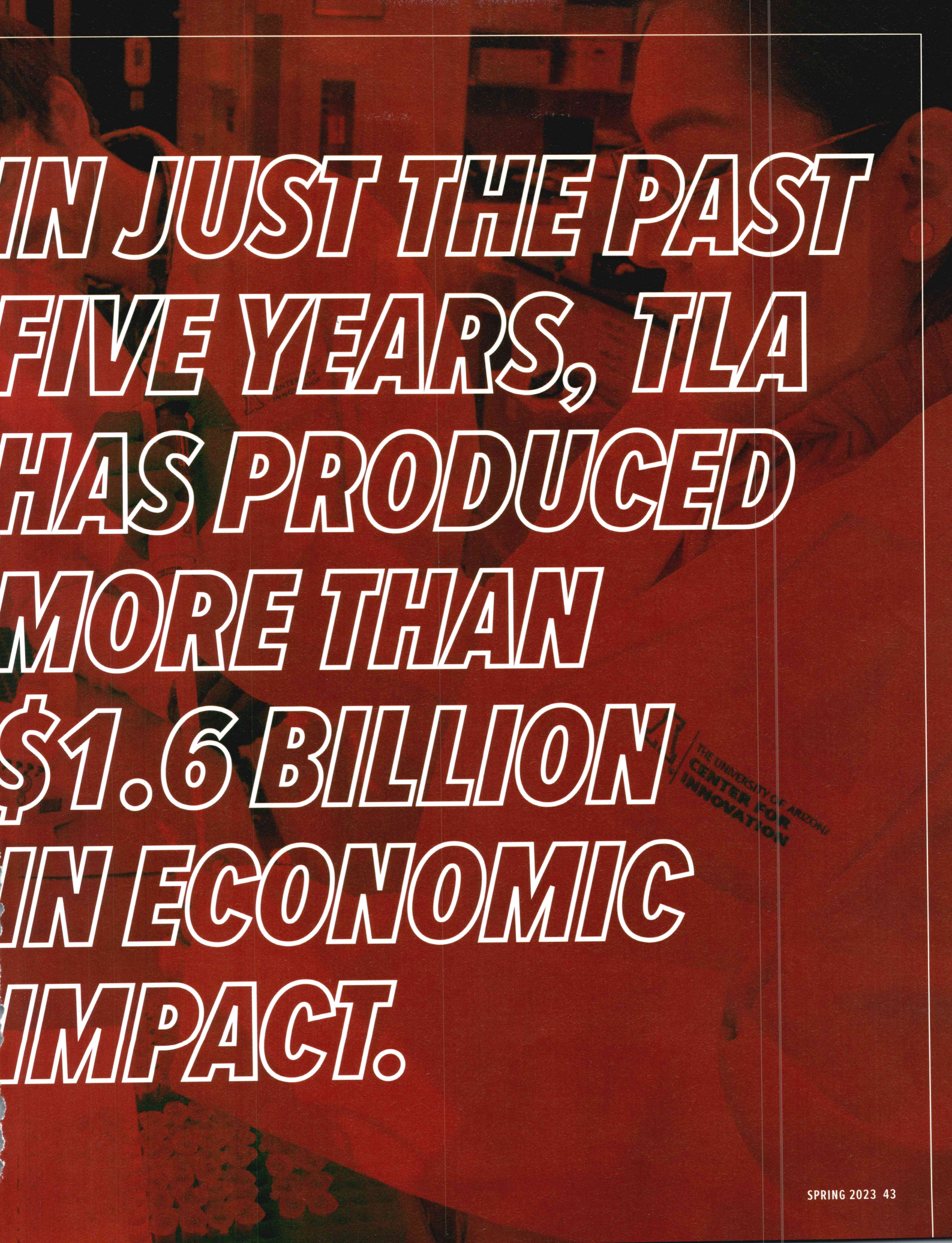
Working with TLA, McCusker created Sinfonía with a leadership team that included UArizona nursing-school graduate Danielle Sipe '05 — later the company's clinical services director — and UArizona College of Medicine graduate Christian Moher '99, who served as its chief medical officer. The idea for Sinfonía actually started with Kevin Boesen '96, founder of the Medication Management Center at the College of Pharmacy, who created cutting-edge software to help people manage their proliferous prescriptions.

After Sinfonía, McCusker went on to launch UAVenture Capital with the goal of commercializing UArizona science, technology and services products. "We've now invested over $40 million in related technologies," he says. "We've found an unbelievable audience for these very disruptive technologies."

This campus-business integration, led by RII and supported by units like TLA, is putting Tucson on the business map, says McCusker.

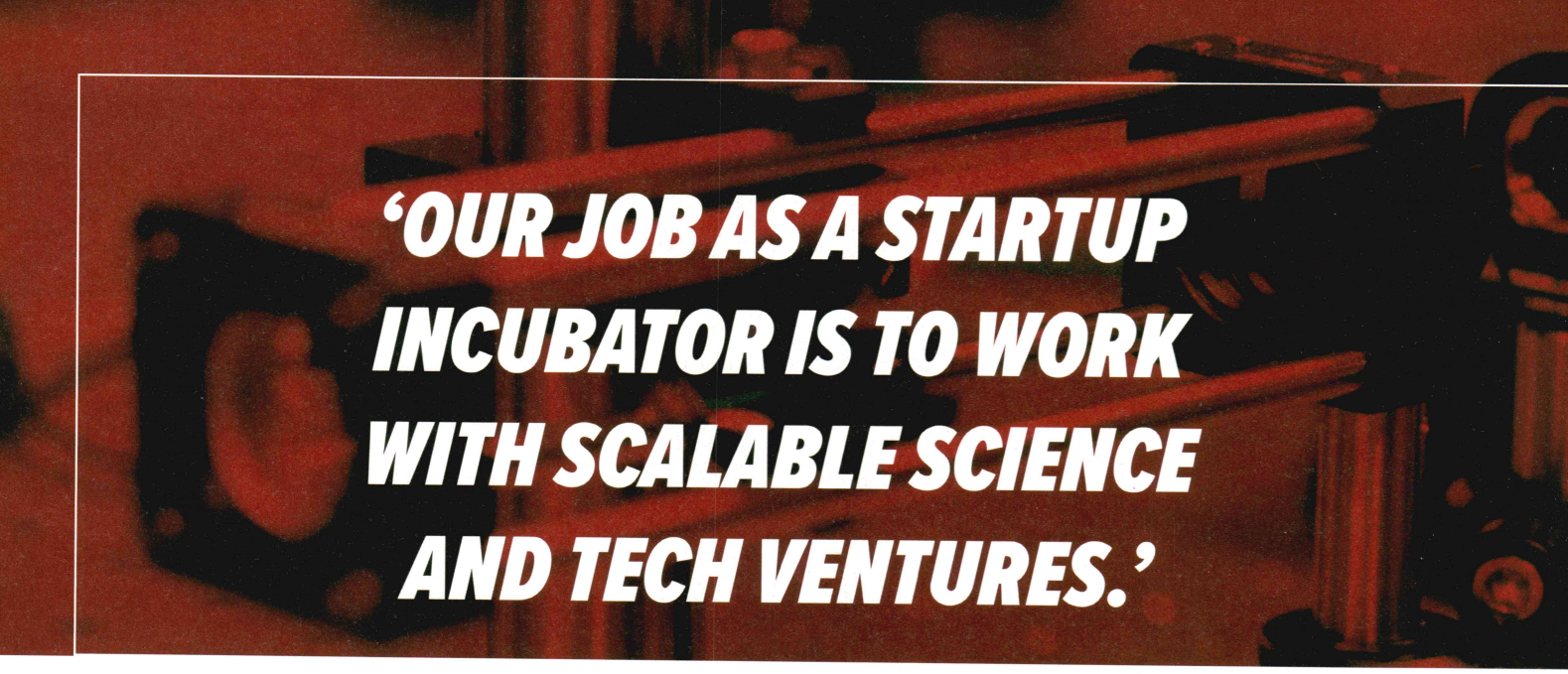
"It has created a thriving environment for companies that want to relocate, that are looking for talent for startup kind of activities. And for the first time that I can remember, we now have venture capital available in Tucson," he says.





IN JUST THE PAST FIVE YEARS, TLA HAS PRODUCED MORE THAN $1.6 BILLION IN ECONOMIC IMPACT.

THE UNIVERSITY OF ARIZONA CENTER FOR INNOVATION



'OUR JOB AS A STARTUP INCUBATOR IS TO WORK WITH SCALABLE SCIENCE AND TECH VENTURES.'

TECH PARKS ARIZONA AND THE UA CENTER FOR INNOVATION

Innovators often need physical space and an interactive and supportive environment to flourish. At UArizona, that happens through Tech Parks Arizona, comprised of the 1,300-acre UA Tech Park at Rita Road on Tucson's east side, the new 65-acre UA Tech Park at The Bridges on the south side of Tucson, and a startup incubator network called the UA Center for Innovation. They rank among the nation's premier facilities.

The spaces have proven to be a huge draw, says Tech Parks Arizona Vice President Carol Stewart. "We now have over 6,000 knowledge workers and the largest concentration of startups anywhere in the state."

Tech Parks Arizona's more than 100 tenants, including tech giants and startups, benefit from the business infrastructure provided in the spaces, from offices and conference rooms to research and development labs. The companies work in fields such as optics, bio and life sciences, and aerospace and defense.

The UA Tech Park at Rita Road also is home to Solar Zone, a groundbreaking renewable energy development. Operated in partnership with Tucson Electric Power, Solar Zone is one of the largest multitechnology grid-level solar demonstration sites in the United States.

Additionally, RII's Mission Integration Lab — its first facility for balloon-borne astronomical study, located at the UA Tech Park at The Bridges — signals the potential to attract new NASA and aerospace industry research collaborations. This positions the university as one of only a handful of institutions that can run top-dollar missions.

The Tech Parks produce a $2 billion annual economic impact in Arizona, Stewart says, and that influence continues to grow. Part of the current effort includes plans to add startup incubators in rural communities across Arizona.

"I go all around the world talking about the University of Arizona, and everybody knows what's going on here," she says. "We have companies that come in and want to be affiliated with us. They want to work with us to access the right kind of talent."

Talent can likewise get a head start at the UA Center for Innovation, a science and technology business incubator headquartered at the UA Tech Park at Rita Road. UACI provides customized support to startup entrepreneurs working side by side in what Executive Director Eric Smith '12 '18 calls "a fast-moving, collaborative and creative environment."

"Our job as a startup incubator is to work with scalable science and tech ventures," he says. "The typical profile is that they're working on something new and they're looking to fundraise. These types of startups need a lot of support, and we provide a significant amount of programming. We help them implement their ideas through a 27-point roadmap and provide specialized lab and office space."

The center has worked with thousands of entrepreneurs and over 250 startups in its 20 years. "And if we do our job right," Smith says, "they then attract capital to the region. They hire people in the region, and they purchase infrastructure here."

Currently, 46% of UACI startups have a university affiliation, whether through alumni and graduate student connections or innovations that originated from university research.

As an incubator network, UACI has four additional outposts — at Biosphere 2 and in Sahuarita, Oro Valley and Vail — and is set to expand to Sierra Vista and the UA Tech Park at The Bridges.



FORGE

'This is how you begin to grow the economic and societal value of what the university does.'

This innovation ecosystem also builds student resilience through programs like Arizona FORGE. Headquartered in downtown Tucson's historic Roy Place Building, FORGE launched in 2019 with a core mission that includes cultivating entrepreneurial thinking, advancing the entrepreneurial ecosystem and driving the scale-up and launch of entrepreneurial projects.

FORGE is leading the charge with programs and events for entrepreneurially minded students, robust outreach to big thinkers across campus and beyond, and a visionary alum driving potent business collaborations.

Tools toward that end include Venturing 101, which provides short courses on launching a business venture. There's also the Biomedical Entrepreneur Startup Scholarship and Residency, which assists with health-related student venture ideas, and Native FORGE, a five-year project to boost Native American startups in Arizona.

FORGE now has a half-dozen locations in Phoenix and Southern Arizona, anchoring a network of mentors from a broad variety of industries. Those mentors-in-residence currently range from general management and tech executive Shefali Patel and real estate expert and restaurant investor Rashaad Whittington to Brian Ellison, founder of the business consulting group Preston-Douglas. In addition, new participants in the FORGE Ahead accelerator program include sports-psychology coaching and education company MindReady.

Brian Ellerman '00 '21 brings a background as an angel investor that makes him a perfect fit as FORGE's founding executive director. He says his goal is to foster the entrepreneurial mindset in its very early stages. Step 1: piercing preconceived notions. "You say 'entrepreneur' to most people, and they think 'founder' and all that comes along with that. But with a group of students, you ask how many of them have a side hustle, and nearly every hand goes up. They're making T-shirts or working side jobs. Why do they see that as different from planning to start a company?"

In other words, more students than ever before innately grasp the fundamentals of entrepreneurship.

"We help them understand that being entrepreneurially minded has to do with critical thinking, problem solving and psychological resilience," Ellerman says.

No matter where you go on campus, innovative ideas — and the potential impact of those ideas — are percolating.

"This is how you begin to grow the economic and societal value of what the university does," Cantwell says. "You work with regions and communities. You elevate them and make them stronger, which in turn empowers students who are going to come to our university and bring their own creative ideas."

Now that's a revolution to believe in.

Join the Wildcat Investor Network to invest time, talent and/or treasure in the next generation of founders – University of Arizona students.
Search Wildcat Investor Network on beardownnetwork.com.



TWO MUSEUMS, ONE CAUSE

Kendrick and the Elliotts raise awareness of Black history in Tucson, Southern Arizona and the country.

By Matthew Morris | Chris Richards photos

When Charles Kendrick '55 remembers his grandfather, he wonders how he made it through. A Black man who came of age in Stamps, Arkansas, after the Civil War, he raised 12 children, with his wife, on wages earned at a lumberyard and the profits from his dime-sized grocery store, which sold ice cream, popsicles and candy. The family lived in a five-bedroom house — custom built and far, Kendrick says, from a "shack."

Later, after Kendrick's birth, came the move to Texarkana, Texas, 30 miles west of Stamps. Kendrick's grandparents took him and his older brother there after their mother died young of tuberculosis. Kendrick recalls seeing her only once, through the windows of a hospital he couldn't enter because of his age. Their father, meanwhile, had departed the region altogether, making them "technically orphans."

It was the Depression. In Texarkana, on the Texas-Arkansas border, their grandfather found employment through the Works Progress Administration, a New Deal agency introduced by President Franklin Delano Roosevelt in the years before World War II. Kendrick says that because of hiring discrimination, his grandfather's hours were uneven. But he also says that the family never went hungry, a point of pride.

"I wish I had been able to ask him about that when I was growing up," says Kendrick, who, at 91, has beaten both cancer and triple-bypass surgery. "I mean, that's why I'm here, you know? Because of him having a background trying to make it."

Kendrick remains a son of that era of impoverishment, through and through. He shined shoes before he was a proper teenager and carries his original Social Security card, received at the age of 12, in his wallet to this day. Once, he worked for H. Ross Perot at the Texarkana Stockyards, where the white kids were hired before the Black kids to contend with surly razorback hogs. The former presidential candidate, he jokes, owes him two hours' back pay.

He keeps in his possession the cash register, doorbells and scales from his grandfather's Stamps store, in operation from 1890 to 1930, a year before his birth. The heirlooms sit in the back of his Afro-American Heritage Museum, which Kendrick opened on Tucson's South Park Avenue with a late friend, Shadrick Blair, in 1998.

Now shown to the public by appointment only, the city's early Black history museum contains more than 3,000 artifacts culled by Kendrick and Blair across three decades. The collection preserves chapters of history that, Kendrick says, the nation doesn't often see. On a wall, he's mounted a receipt acknowledging the $1 poll tax his grandfather paid to vote while earning a quarter a day; in a display case, he's laid out racist advertisements depicting caricatured Black bodies.

Kendrick also displays artifacts documenting the incarceration of Japanese Americans during World War II. "America hasn't been a beautiful place to everybody," he says. "To some it has. To a heck of a lot, it hasn't been. And nobody wants to face the truth about what happened."

Yet the self-funded museum also features an upholstered barber's chair, representative of the barbershop's role as a meeting ground in the Black community; detailed recreations of both classroom and drugstore, harkening back to Kendrick's long career in medicine; and his framed University of Arizona diploma, from an era when the campus welcomed few Black students.

Kendrick, then, is setting the record straight about history, both the difficult and the inspiring. And today, his daughter, Rhonda Moniz, sustains his legacy. She's working on the museum's next stage — as a cultural and community jewel, rechristened the Tucson Center for Black Life (TCBL) and holding tax-exempt, federal nonprofit status. The TCBL will serve a dual purpose: It will be both museum and community center, in the neighborhood, South Park, where her father and other Black Tucsonans forged sturdy bonds.

Plans for the TCBL's first exhibits, Moniz says, should be in place by Juneteenth 2023.

BUILDING A LIFE — AND A BLACK HISTORY MUSEUM — IN TUCSON

Kendrick's brother left Texarkana after high school, heading to California. Kendrick thought he'd do the same but ended up in Tucson, at age 16, after hearing that his father was in town, working in maintenance at UArizona. By then, Kendrick had determined his career path — he'd be a pharmacist. In the South, such programs weren't yet integrated; at UArizona, select Black students could study.

Kendrick's college experience was decidedly mixed. He calls his first day "the darkest of my life." In the Old Main cafeteria, he was refused service because of his skin color. When he asked for a tuition reduction, his father being an employee of the school, he was told janitors didn't count. The director of the Air Force's ROTC program also barred him.

"You live through those things. It's not pleasant. You never forget them," he says. "But it happened. It was the American system at the time."

Left: Charles Kendrick

KENDRICK'S DREAM WAS TO OWN AND OPERATE A DRUGSTORE. HE GOT TOGETHER THE MONEY FOR THE BUILDING WHERE HIS MUSEUM NOW STANDS FOR THAT PURPOSE.

Kendrick persevered, becoming the first Black in-state graduate of the pharmacy college. He lists positives from his time on campus: Because of his degree, he's never faced unemployment. He became friends with other Black students; they'd gather in a barbershop to trade news. The Army's ROTC program welcomed him, such that he received a commission as an officer. And he's a fan of Arizona Athletics, though never himself a jock.

Kendrick's dream was to own and operate a drugstore. He got together the money for the building where his museum now stands for that purpose. But no bank would loan him the funds to start the business, an experience that he says has been common within the Black community nationwide.

Instead, Kendrick worked at Pima County Hospital — today, Banner – University Medical Center South — for 42 years, including 18 as the outpatient pharmacy supervisor. During a first, restless attempt at retirement, he and Blair founded the museum. He ran a barbecue restaurant, Mr. K's, in the same building — the museum in one half, the restaurant in the other, cash from the second supporting the first. Today, the restaurant has relocated, and his son, Ray, runs the enterprise under the name Original Mr. K's BBQ. In 2006, the family business's ribs recipe was listed among the country's best by Nancy Davidson, a food and travel writer, in her book "Killer Ribs."

These days, Kendrick mostly paints, focusing on the Great Depression, Tucson and the Civil War, though he also shows the museum to interested groups — students, for instance, or aspiring police officers in sensitivity training. And he displays his art alongside the rest of his trove, a testament to history and to accumulated experience.

As he prepares to "ride off into the sunset, not in a blaze of glory but quietly," Kendrick concludes that his journey has been about taking care of what he "had to do" to build a meaningful life.

The TCBL, of course, will outlast him.

"I hope to see my collection reimagined in a way that honors our history, draws attention to the contributions of African Americans and continues to give back to the community," he says.

Right: Artifacts at the Tucson Center for Black Life


DESERT
THE BLACK COWBOY
BLACK



Beverely and Bob Elliott


Museum ribbon-cutting









THE NEW AFRICAN AMERICAN HISTORY MUSEUM IN TOWN

Kendrick's museum, of course, has never been the only repository of Black history in Tucson, however thorough his and Blair's collection of artifacts. Count, too, the Dunbar Pavilion, an arts and culture center once home to the segregated Dunbar school, and the city's Black churches.

And, as of January, the African American Museum of Southern Arizona (AAMSAZ), established in Suite 244 of the UArizona Student Union Memorial Center by Executive Director Beverely Elliott '88 and her husband, Bob Elliott '77 '84, who played basketball at Arizona and in the NBA and today is president of Elliott Accounting.

Beverely Elliott, a retired educator, says that AAMSAZ began when the couple's then-7-year-old grandson, Jody, asked where he could learn about African American history in Tucson for a school project. They didn't know what to say. At the time, no African American museum in town — or elsewhere in the state — held federal nonprofit status and was regularly open to the public.

AAMSAZ has started fast. In November 2022, the museum hosted, in a packed auditorium at Palo Verde High School, a fireside chat with Ruby Bridges, the civil rights legend who, as a 6-year-old, integrated New Orleans public schools despite community resistance. In February, at the Loft Cinema, the museum held a conversation with Stacey Snowden. At UArizona in 1972, Snowden's father, Fred, became the first Black men's basketball coach at a major college or university, as well as the second African American to lead an NCAA Division I men's basketball program. The museum also features a robust digital archive of oral histories celebrating pioneering African American Tucsonans, including Kendrick.

"We want to be a lot more than just a museum. We are a movement," Beverely Elliott says. "Museums have to change. They can't just be places where you walk up to a little placard and you've got to read what you're looking at up on the wall."

Bryan Carter, an associate professor of Africana studies at UArizona whose long-term Virtual Harlem project has immersed students and researchers in the world of the Harlem Renaissance, applauds the Elliotts' attention to the personal and individual stories of Black life. Carter, who also directs the Center for Digital Humanities on campus, says that the oral histories and legacy stories at AAMSAZ remind him of the Smithsonian's National Museum of African American History and Culture in Washington, D.C.

"Those little-known stories about African American history that are either marginalized or eliminated or just never told are important to be

BEVERELY ELLIOTT SAYS THAT THE MUSEUM WILL AFFIRM AFRICAN AMERICAN PRESENCE IN SOUTHERN ARIZONA AND IN THE U.S. AT LARGE.

exposed in a museum setting like this," he says. "Because those stories are just as important as the ones from huge civil rights leaders."

AAMSAZ's exhibits will rotate. Among them is a digitized collection documenting the Buffalo Soldiers, the Black U.S. Army servicemembers stationed in the Southwest following the Civil War. There is space dedicated to Snowden, too, and to the CROWN Act, a law prohibiting discrimination on the basis of hair style and texture that, Beverely Elliott says, has not been passed in Arizona. And there is a slave-code quilt that, through the symbols in its colorful fabric, would've directed runaway slaves to safehouses on the Underground Railroad.

Beverely Elliott says that AAMSAZ will affirm African American presence in Southern Arizona and in the United States at large. She notes that while Tucson is today estimated to be just 4% Black by the U.S. Census Bureau, the number was much higher in 1870, about 20%. Bob Elliott, for his part, says that UArizona's African American community must see such history to feel connected to the place where they work and live.

"A short-term goal for AAMSAZ is that the university will be able to utilize the museum to help with the recruitment and retention of African American students, faculty and staff," he says.

But the Elliotts are taking the long view with AAMSAZ, too. Just like Kendrick, they won't let legacies of African American resilience be lost to time.

"African American history is American history, and we just want to be included," Beverely Elliott says.

"We're all a part of this country, and we want to make sure that people understand that Southern Arizona had African Americans, and we made an impact."

The museum's January opening, held the Saturday before Martin Luther King Jr. Day, drew an estimated 360 attendees. Jody performed the ribbon-cutting following remarks from Bob Elliott and Lehman Benson, UArizona vice president of Black advancement and engagement, who spoke on behalf of President Robert C. Robbins.

"We thought there would be maybe 50, 60 people over two hours. I mean, the capacity is 71," Beverely Elliott said that day. "This is a lot more than what we ever could have dreamed of. There's no way we thought it was going to be like this."

To learn more about the African American Museum of Southern Arizona, visit https://www.aamsaz.org/. Email info@tcbl.org for more information about the Tucson Center for Black Life.



Right: Beverely Elliott


AFRICAN AMERICAN
MUSEUM OF
SOUTHERN ARIZONA
HONORING THE PAST... INSPIRING THE FUTURE

Q&A: DAVE HEEKE

Arizona Alumni Magazine caught up with Dave Heeke, director of Arizona Athletics, as he headed to the men's basketball Pac-12 Tournament. He shared his enthusiasm for competitive play and supporting student-athlete success.



The Arizona men's basketball team won the 2023 Pac-12 Tournament.

What do you enjoy most about college athletics?
I love to watch our student-athletes compete, and I get energized by what the competitive spirit brings out in our young people. It's a tremendous experience for student-athletes to be challenged and face adversity in their competitive environments each and every day — learning to balance academics and how to be champions in life. It's a great training ground and an unbelievable growing environment.

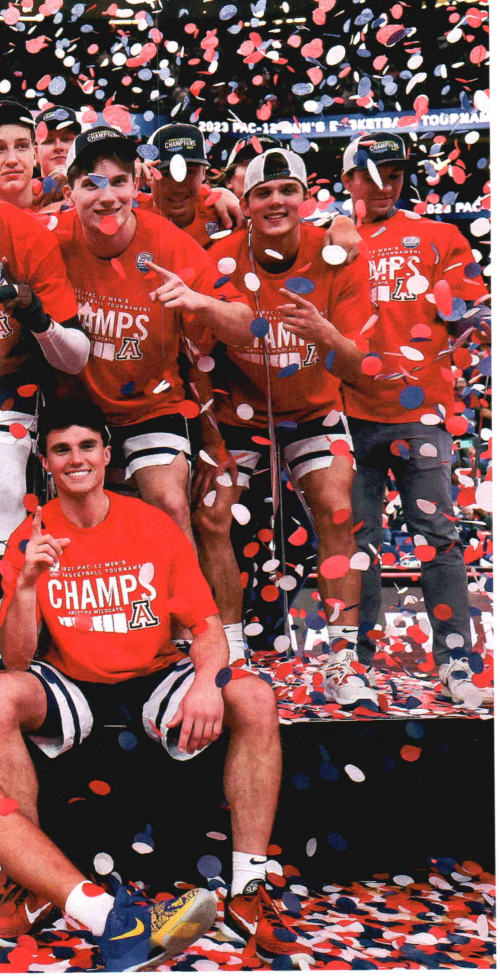
What amazes you about the student-athletes that you work with? They put a lot of time into preparing themselves, and just like when we prepare ourselves for anything, they ultimately prepare themselves to be successful. They get to see how the games go. And it's — in a way, that's the test, that's an exam. They perform and then go back and evaluate and see how they can get better the next time. I love that competitive arena. They choose to go in and compete. There's something very special about that, because they put it all on the line and could win or lose. They could be criticized or applauded, and they have to deal with all of that. The competitive arena provides a big test.

What are your thoughts about having the best all-around GPA in Arizona Athletics history last December?
We are very proud of it. There's a long-standing academic tradition here. Our focus on the academic success of our student-athletes will always be our No. 1 priority. Our overall cumulative GPA is over 3.1 across the board, with over 500 athletes. And we're on track for another outstanding spring semester. It speaks volumes to the effort of our student-athletes to be focused on what's most important — classroom and academic studies.

What has changed as you emerge from the pandemic?
The big challenges, which are common around the country in private business and in higher education, are financial challenges and the impact they have had across the economy. So, we've been focused on how to be very efficient and strategic with our decisions and the resources that we have, so that we can support our student-athletes to the highest level. Now, on the other side, I sense a really strong appreciation and enthusiasm from our student-athletes, staff and coaches for being able to be together as teams, travel again, and freely do the things that we may have taken for granted before the pandemic.

And what are your hopes for your conference as you move into the new phase?
I'm not sure how to say it, because it might change tomorrow. But we're faced with a new and ever-changing world in conference alignments. Adjustments will have to be made, but I know that we will land in a very good spot. Certainly, the hope — who knows, whenever you print the result may be different than the hope — but we'd like to be with the Pac-12 and continue the great tradition of the conference. But if not, there will be a new landscape and a new opportunity for the University of Arizona.

— Sarah Beaudry / Mike Christy photos



BACK AT IT

Chip Hale starred for Arizona baseball as a player. Today, he's the coach — chasing another title.

By Matthew Morris

Like many baseball lifers, Chip Hale '87 has been all over. Coastal California, Minnesota's Twin Cities, western Montana. Detroit for half a season and, before that, the nation's capital, where he served as bench coach for the 2019 World Series-winning Washington Nationals.

And, of course, Tucson, the place he never seems to leave for long.

Hale, coach of the University of Arizona's baseball team, once suited up in Wildcat red and blue. That was the 1980s, when Jerry Kindall, Jim Wing '58 '68 and Jerry Stitt '68 '72 '93 guided the program. Kindall served as head coach, Wing as his associate; Stitt provided counsel within the batter's box. In 1986, Hale's junior season — an infielder, he set the Arizona record for career walks and hits — the team got to Omaha, host city of the College World Series, and took the trophy home.

The seven-year Major League Baseball vet would like to repeat the feat, but this time from the dugout, shaping his players' on-field experience as Kindall, Wing and Stitt molded his.

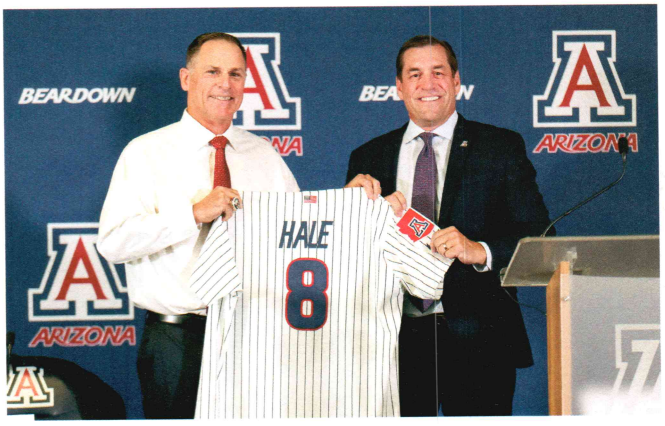
"When you're coached by really good coaches and people," Hale says, "you always want to come back and do what they did, because they left such a great impression on me." He calls the chance to work with his players "just a fantastic opportunity."

Hale played his last collegiate baseball game in 1987 and last suited up in the big leagues — wearing Los Angeles Dodger blue — 10 years after that. He last worked in Tucson as manager of the Sidewinders, then a minor-league affiliate of the Arizona Diamondbacks, from 2004 to 2006.

Over the years, Hale's watched college sports — not only baseball — morph, but he observes constants amid the change. "Kids are kids," he says. They get after it at the plate, on the field. They take classes, get used to life apart from family. "You don't know from day to day where their minds are," he says.

The changes, though: Since Hale's day, to be a college athlete has become a more malleable thing. His players, he says, can change uniforms more easily, heading to the transfer portal if consigned to the bench. Arizona's coaching staff tries to be honest, he says, about a recruit's likelihood of playing a starring role. Not that the staff always knows. Arizona's team, Hale says, features walk-ons who now start. Scholarship amount — no one on the team is offered a full ride — doesn't say much about stature.

Baseball, after all, is an "equivalency" sport, allotted a set number of scholarships for a set number of players — in this case, 11.7 awards to be divvied up among 27 "counters," though Hale has a roster of 39. As such, he has plenty of walk-ons, who play their way on to the team without athletic aid of any size.



Chip Hale and Dave Heeke

A second-year coach, Hale says he inherited players with a strong work ethic from Jay Johnson, who departed for LSU after the 2021 season. And he's recruited athletes with the same willingness to push. Arizona finished 39-25 (16-14 in the Pac-12) in Hale's first year on the job, advancing to the NCAA regionals, where the team fell to Ole Miss.

This year and after, he's looking for more. His players, too. They're looking for what he, Kindall and the rest found back in '86 — a big old banner.

"It would be probably the cherry on top for my career in coaching," he says. "To come back and now be a part of this program again and bring it back to Omaha and bring the trophy home — probably for me, pridefully, it would be even more important than winning the World Series."



Laura Ianello / Arizona Athletics photo

A SCORE TO SETTLE

Women's golf coach Laura Ianello readies the Wildcats for a quick return to championship contention.

Expectations have long been high for Arizona women's golf. As a member of the Wildcats' national championship team in 2000, Laura Ianello '07 knows that well. Now, in her 13th season as head coach at her alma mater, Ianello is tasked with a bounce-back season in Tucson. After three consecutive appearances in the NCAA championship semifinals — including another national championship in 2018 — the Wildcats failed to advance out of regionals last spring.

Ianello spoke with Sarah Kezele '11 about sending three players to the LPGA Tour last season, the new William M. "Bill" Clements Golf Center at Tucson Country Club and what sets Arizona apart from other top-tier programs across the country.

Last year, just before your competitive season started, you lost three stars on your team to the LPGA Tour. That resulted in a down year for the program, though you were just two shots away from qualifying for the NCAA championships. How did you handle supporting the newly qualified pros while regrouping with the rest of your roster?

We knew if Bianca (Pagdanganan '19), Vivian (Hou) and Yu-Sang (Hou '23) earned their full LPGA status, they were going to turn pro. We wanted them to succeed, but it was tough because we couldn't predict the future. We started the season very, very, very strong. But then, when you lose your three best players to the LPGA Tour, we didn't have enough time to get caught up in recruiting to replace those ladies. You can't lose three of your starting five basketball players and expect to compete within one month's notice. So, last year was definitely a down season. But we battled and, on a high note, we had three ladies represent the University of Arizona on the LPGA Tour, which is most of these ladies' ultimate goal.

With that shake-up last season, what is the hope for this year?

We've got a score to settle because of how things played out last year. Our players are a little bit more seasoned now. They're a little bit more mature. They were pretty frustrated that they didn't get to play in the national championship. We also have two freshmen and a transfer who chose to play at Arizona because we have that championship legacy, so they're embracing that. Our goal is to get back to the national championship, qualify for the match-play portion and then give it a shot — because once you get into match play at NCAAs, it's anybody's ballgame. These ladies are hungry, they're motivated and I'm hopeful that we're going to surprise some people this spring.

You have a gorgeous new facility under construction right now: the Clements Golf Center at Tucson Country Club. What's the latest on that project?

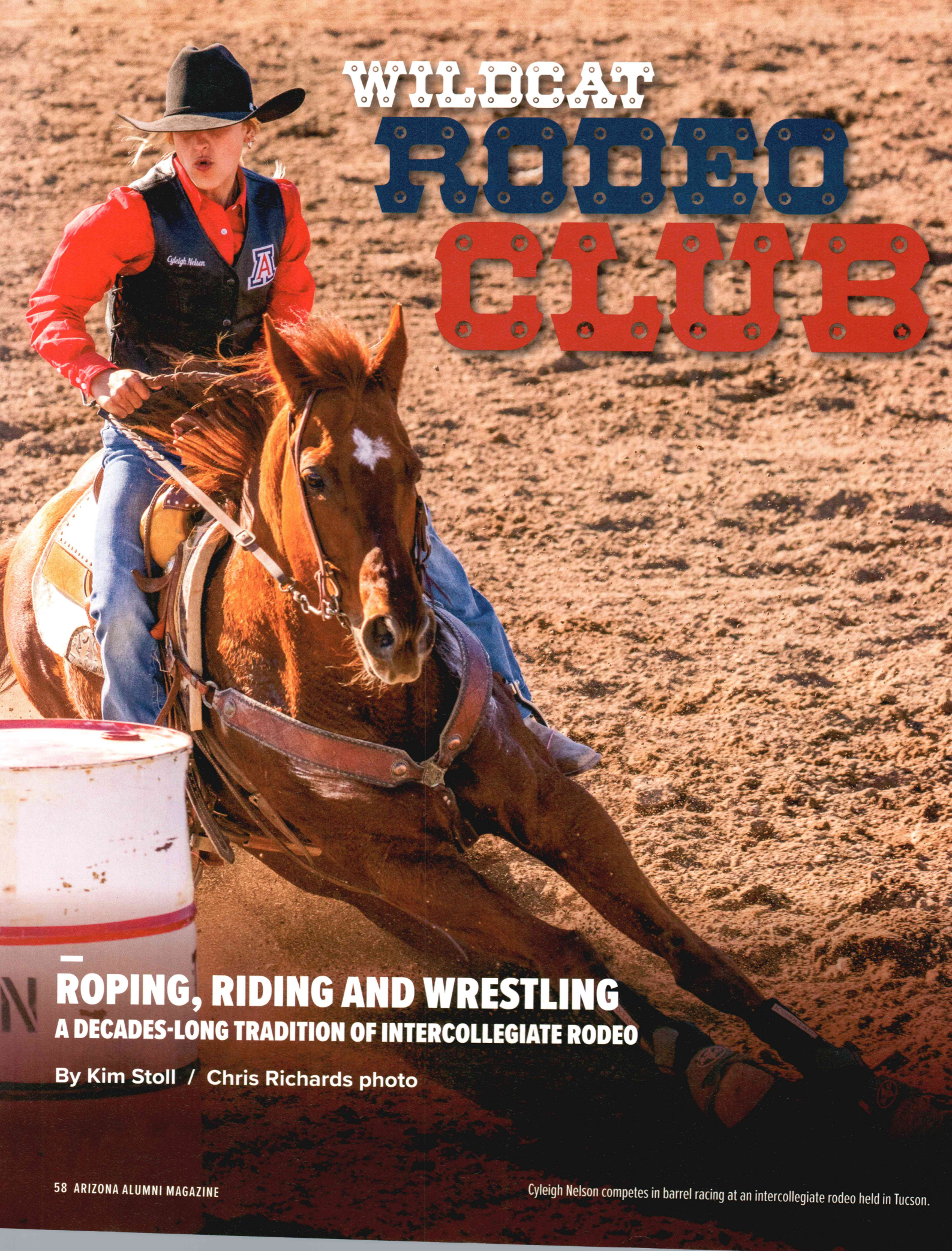
They've finished the private practice area of our new facility, which is so exciting. We're hoping that by February 2024, the clubhouse should be ready to roll. There are so many amazing people who are giving back to our program, which helps us continue to succeed. If you don't have the best facilities, it's hard to keep up on the recruiting scene, so getting this new facility will be instrumental to our success.

Facilities aside, how else does Arizona stand apart from other college golf powerhouses?

We are so blessed that Tucson is such a great golf community. There are more than 40 courses surrounding the Tucson area and, in the Pac-12, I know that no other school has access to courses around town the way that we do in Tucson. We are welcomed everywhere in this community, and that is something that's so beautiful about Tucson. It's this close-knit college town where everybody supports the red and blue. It's like nothing I've ever experienced, and it just makes us that much better.


SPIRIT OF
WONDER
HOMECOMING 2023
The spirit of wonder is alive on campus ... experience it at Homecoming 2023.
OCT. 29
Lighting of "A" Mountain
OCT. 30-NOV. 2
Club Olympics
NOV. 3
Bonfire & Royalty Crowning
NOV. 4
Wildcat for Life Tailgate
Arizona vs. UCLA

WILDCAT RODEO CLUB



ROPING, RIDING AND WRESTLING

A DECADES-LONG TRADITION OF INTERCOLLEGIATE RODEO

By Kim Stoll / Chris Richards photo

Cyleigh Nelson competes in barrel racing at an intercollegiate rodeo held in Tucson.

Bull riding, saddle bronc riding and barrel racing are just a few of the fast-paced, adrenaline-pumping sports familiar to the members of the rodeo club at the University of Arizona. Both in school and in the arena, these teammates understand hard work and perseverance. Between lectures and studying, they log hundreds of hours training horses, practicing roping, mucking stalls and hauling hay bales. They care for their animals, purchase their own equipment and transport their horses to competitions throughout the Southwest.

It is no small commitment.

Founded in 1939, the UArizona rodeo team hosted the nation's first intercollegiate rodeo that same year. Today, the team competes in the Grand Canyon Region of the National Intercollegiate Rodeo Association against schools in Arizona and New Mexico. Rodeo events include tie-down roping, team roping, steer wrestling, saddle bronc riding, bareback riding, bull riding, goat tying, barrel racing and breakaway roping.

Despite the long tradition of rodeo at UArizona, participation has declined since 2020, when competitions were cancelled due to the coronavirus pandemic. The club's few remaining members are now rebuilding the team.

"A lot of people don't know the university has a rodeo team," says Emma Delgado, an animal science major and barrel racer. "It's kind of sad, because we were the first college rodeo team ever. We've been trying to rebuild and get our name out there a bit more."

To compete, members must have experience riding and own a horse. The club also welcomes noncompeting members who help with events, fundraisers or the club's volunteer service at TRAK, a therapeutic riding ranch in Tucson.

"At TRAK, we help maintain the horses' hooves and coats, and we help feed them and clean waters," says McKinley Storm Huddleston, a psychology major. "It provides a better environment and experience for children visiting the ranch and allows them to enjoy the therapeutic services."

Many on the rodeo team have been riding horses since they were young, and some even have rodeo in their blood.

"I was born into it," says Bridger Sanborn, an aerospace engineering major and steer wrestler. "My parents both rodeoed their whole lives, so they brought me and my brother into it right away."

"I wasn't really born into rodeo itself," Huddleston says. "But I grew up on my family's ranch and had horses, cattle and livestock all around. As soon as I came here, I thought, 'Well, let's get into rodeo,' and I've been working on a horse right now and training her to compete."

While members compete individually in most events, the camaraderie and support is what they say they appreciate most about rodeo.

"My favorite aspect of barrel racing is the friends you make," says Madison Michael, a nutritional science major and barrel racer. "At the end of the day, it's not you versus everyone else. It's you trying to be better than you were yesterday. It's about the progress you make with your horse and as a team, and having all your friends support you along the way."

"It's hard for a lot of people when they come to college and move away from home," Delgado adds. "Just being on the team really helps. At least you know your teammates have got your back."

Kaylee Vicondoa, a veterinary science major and the team's vice president and a roper, says teammates help each other with all aspects of college life, not just with rodeo skills. "We always try to support each other, no matter what we're going through," she says.

"Rodeo is also an outlet," Michael says. "You're working so hard in school, but when you go out there and practice — that's two hours of your day that you can focus on something else. You're not thinking about when your next exam is."

The teammates agree that determination, patience and consistency are all qualities rodeo fosters.

"I've learned that you're not always going to win or come out on top," Vicondoa says. "And don't take anything for granted, because it can change in a split second. Just take every ride that you can that day and enjoy it. Don't get mad, don't get frustrated, just have fun — people forget that."

Most members find time to make their sport a priority, practicing with their horses every day of the week, whether it's early mornings or late evenings — in rain, cold or Arizona heat. "Every time we can get out there and ride and practice with our horses, we do. Every day we can, to keep our horses fit and in shape and keep ourselves fit," Vicondoa says.

Club president Katie Heitmann says a club practice space is one of their greatest needs and biggest long-term goals. Without a practice arena or stable that meets their needs, students board horses at private facilities and often practice individually. They also fund horse boarding and equipment costs and pay for travel to events for themselves and their horses.

"Rodeo is expensive, and college is expensive," says Heitmann, a psychology major and barrel racer. "And we don't get a ton of funding. We're doing it all on our own."

"Every team sport is going to be expensive, but each of us has an animal to take care of and feed — we're not just taking care of ourselves," Heitmann explains. She says if more people knew about the team and donated, they could help cover travel fees and eventually fund a practice facility.

The teammates agree that more support for the team and fans cheering in the rodeo stands would hugely benefit the club. "We'd love for anyone to come watch our rodeo. We put a lot of work into getting all the teams there and setting it up, and it kind of stinks when there's not a lot of people attending," Sanborn says. "Just come watch."

Support the rodeo team by donating at give.uafoundation.org/rodeo. And, follow the team on Facebook @uarodeo or Instagram @arizonarodeo.



ON THE FRONT FOOT

Sean Duffy and the UArizona rugby team welcome a $1M gift while preserving the legacy of the late Dave Sitton. | By Sarah Beaudry / Chris Richards photos

As the University of Arizona rugby team practices on William David Sitton Field, the red and blue block "A" on the back side of Arizona Stadium's jumbotron dominates the view to the north. The sounds of whistles and players catching, grunting and yelling fill the air. Droplets of sweat become part of the grassy field where team camaraderie ushers in wins and championships.

To the west of the field, named in honor of the late rugby coach Dave Sitton '78, is the Campus Recreation center. The university's 31 active club sports teams work out in the center and share the field for practices.

Sitton, a former Arizona baseball player, was the longtime head coach when he passed away in 2013 at the age of 58. Sitton led and mentored more than 1,600 student-athletes during 35 years as coach, and he established the university's rugby tradition and culture.

Today, Sean Duffy continues that tradition. He was recruited to coach the men's team after Sitton's passing and was charged with building on the success Sitton established. And he's done just that.

In Duffy's first year, he led the Wildcats to the Division I-AA national championship game, the first national title game in program history. The team then joined the ranks of Division I-A. Since then, they qualified for the national quarterfinals in 2016 and 2019 and reached the Final Four in 2017.

More than wins, Duffy focuses on player development and building a collegial atmosphere. "Our program excels in pushing these men and women to improve, overcome adversity and be accountable to each other," Duffy says. "Everyone has a way they can improve. For some, it's communication. For others it's getting faster or catching, tackling or kicking better."

Duffy says he pushes players to receive coaching and put in the work. "We're getting them to have

difficult conversations, a life skill they can take with them."

Even more than in other team sports, perhaps, rugby teammates rely on one another — and even on their opponents. Take the scrum, for example, in which players are packed together, arms interlocked, as each team tries to gain possession of the ball.

"We're leaning on each other in a huddle. As much as players are bound up and ready to go against the other team, they are trusting the opponent as well. Because if they collapse, we collapse, and we could really get hurt," Duffy says.

"Games are hard fought and very competitive, sometimes chippy, but often it's just a really good clean game in a collegial atmosphere."

And now, the rugby program can take competition and collegiality to the next level.

A GIFT ELEVATES THE RUGBY PROGRAM

The program will now offer scholarships to its student-athletes thanks to a $1 million gift from Jason Figley, parent of both a current and a former UArizona rugby player.

"The gift will allow us to continue to strive to be the best program in the country," Duffy says. "A rugby scholarship signals to prospective athletes that we're serious about rugby here — we want our program to grow, and we want to support you as part of our team."

Half of the gift is being used to create an endowment to fund scholarships through the newly created Front Foot Scholars program. The remainder of the gift will be used to endow a coach's fund and to make improvements to the training center used by all club sports at the university. In recognition of Figley's support, the facility will be named the Front Foot Training Center. To take care of immediate needs, Figley gave an additional $23,000 in outright scholarship funds to support this year's recruiting cycle.

"Front foot" is a rugby term describing a player moving forward to receive a passed ball. "It's much easier to play rugby, and it's much easier to get through life, if you're on the front foot," says Figley, who played rugby at George Mason University in Fairfax, Virginia.

"Imagine you're going to go into a tackle or to contact. It's much easier to go into those positions with you leaning forward on your front foot catching the ball, versus a defender that's on his back foot. We want those kids to go through life on their front foot, just like we want them to play rugby. It gives them a little bit of an advantage."

RECRUITING SUPPORT

The UArizona rugby program may be the hook that gets athletes interested in the university, but strong academic programs, a community atmosphere and Tucson's weather create an attractive package for recruits, Duffy says. The program attracts athletes from France, Hong Kong, the United Kingdom, Australia, South Africa and elsewhere.

"Parents are happy knowing their son is going to graduate with both an incredible degree and sport experience," Duffy says. "With the network they build here during their four years, both within the team and around it, they will truly be able to go wherever they want post-graduation."

WEIGHT ROOM EXPANSION

The rugby team's weight room, in the university's Campus Recreation center, is shared by club sports teams, plus faculty and staff. Right now, the weight room doesn't have enough equipment to allow the full team to work out together. Once the facility is upgraded with new equipment, more players will be able to work out at a time, supporting team unity. And the addition of state-of-the-art Olympic equipment will transform the space, which, when complete, will be dedicated for use solely by club sports teams.

ENGAGING ALUMNI

The men's rugby program has more than 2,000 alumni, who celebrated the program's 54th anniversary at events held in March. Duffy hopes Figley's investment gets rugby alumni excited — as well as inspired to give.

"It shows that we have big plans to continue to grow and support our athletes, and hopefully it will encourage others to give," he says.



Ribbon-cutting for the Front Foot Training Center



CLASS NOTES KEEP UP WITH YOUR FELLOW WILDCATS.

Homecoming 2022 / Chris Richards photo

1950s

Janelle Brown '57 and **Kennedy Brown '57**, who were married June 19, 1955, are approaching their 68th wedding anniversary. Since 2021, they've resided in a Tupelo, Mississippi, assisted-living facility, where they stay active not by playing bingo but by writing. Kennedy, a poet who focuses on the subject of Hebrew roots, has four books in print and a fifth due out soon. Janelle, who also writes about Hebrew roots, has one book in print and several in the hopper.

1960s

Robert Schuyler '64 retired after teaching for more than 40 years at the University of Pennsylvania. Earlier, he taught at the University of Maryland, College Park, and for more than a decade at the City College of New York and the CUNY Graduate Center. He now is professor emeritus of anthropology and curator emeritus of historical archaeology. At his Philadelphia home, he has two cats — one indoor, one outdoor.

1970s

Paul Justison '73 published a coming-of-age novel, "Lost and Found in the '60s," through Unsolicited Press. The novel is set in Tucson and San Francisco and is loosely based on his experiences during that wild and turbulent decade.

Steve Regis '79 was promoted to chief operating officer of CalPortland Company. Among his duties is creating a pathway toward net-zero carbon dioxide emissions through the life cycle of the company's cement and concrete products. Steve is based at CalPortland's executive office in Summerlin, Nevada, near Las Vegas.

1980s

Marla Peterson '83 was elected to the executive council of Tau Beta Pi, the only engineering honor society representing the whole profession. Marla works as a senior technical manager for continuous improvement at Honeywell International Inc., where she also is a founding member of the engineering and technology diversity council and the Women in Honeywell network.

Eric Halvorson '88 is living the good life with his Boston terrier, Bella. He's been retired since 2017.

1990s

Lissa Druss '90 is among Enterprising Women magazine's Enterprising Women of the Year Class of 2022 Champions, honored for her long career in journalism and strategic communications and her advocacy for women in business. Lissa has previously been honored by the Italian government for her support of Chicago's Italian American community.

Victoria Meyer '94 and **Lydia Hunter '06 '07** earned promotions to principal at BeachFleischman PLLC, Arizona's largest locally owned CPA firm. Victoria also serves as director of outsourced accounting and advisory services, while Lydia contributes to both the accounting and assurance department and the nonprofit segment team.

Ken Miller '98 is the owner of and lead guide for Take a Hike – Southwest Hiking Adventures LLC. Take a Hike is an Arizona company offering memorable day hiking and backpacking in the Grand Canyon.

Megan Marcello Noli '99, after five years as director of sales for an event-venue and catering business run by James Beard Award winner Janos Wilder, has transitioned to a new position as events coordinator at UArizona's W.A. Franke Honors College.



2000s

Cisco Aguilar '00 was elected Nevada's secretary of state. Born in Tucson, Cisco has lived in Nevada for more than 20 years, working as a lawyer for — among others — Agassi Graf, the investment-management company for tennis legends Steffi Graf and Andre Agassi.

Emily Dille '00 was crowned Mrs. Arizona America 2022 less than a year after undergoing a preventive double mastectomy and reconstructive surgery, in the process normalizing the term "previvor" — an individual who takes preemptive action to reduce their risk of genetic cancer. Emily lost her mother to breast cancer. She shares her story to educate women about her choice.

Laura Donnelly '00 published an essay, "Living with Joy," in the book "Joy on Demand," a bestseller in Amazon's cognitive neuroscience and cognitive neuropsychology categories. The essays in "Joy on Demand" help readers rise above their circumstances and live joyfully. Laura's piece provides guidance on creating healthy boundaries and moving past pain.

Fynisa Engler '01 is the author of a series of children's books about foster care: "New House for Mouse," "New School for Mouse" and "New Friend for Mouse." She also wrote the children's books "Harry Can Hear" and "Party at Arnie's." Fynisa and her husband live in Arizona, and their daughter is a sophomore at Northern Arizona University.

Raegen Pietrucha '01 published her debut full-length poetry collection, "Head of a Gorgon," in May 2022 through VA Press. The book was named a finalist in the 2022 American Book Fest Awards.

William Broussard '02 '07 was hired as vice chancellor at the University of Wisconsin, Stevens Point.

Varsha Sharma '05 leads the design and construction of the Temple of the Vedic Planetarium, which will be the world's largest Hindu temple. The project feels like an extension of her master's thesis at UArizona, which focused on sacred space.

Selina Barajas '07 and her husband, Abraham Barajas, will open Luna y Sol Cafe in South Tucson next fall. The building, located west of South Sixth Avenue, was previously home to Balloon Land, a party supply store run by longtime South Tucsonan Gabby Reyes. Selina's family also has lived in the area for generations: In 1921, her grandparents Erlinda and Frank Gallego were married just two blocks from where Luna y Sol will stand.

2010s

Erin Durban '15 has published a book from research she conducted during her graduate studies at UArizona. "The Sexual Politics of Empire: Postcolonial Homophobia in Haiti" is the first monograph by an alum of the doctoral program in gender and women's studies. It was published through the University of Illinois Press' First Book Prize, awarded in tandem with the National Women's Studies Association.

Daniel Douglas '16 joined Fox Rothschild LLP in San Francisco as an associate in the litigation department. At the firm, he guides clients through all stages of the dispute resolution process. He has represented clients in state and federal courts both at trial and on appeal.

Evan Schneider '17, an assistant professor in the department of physics and astronomy at the University of Pittsburgh, received a Packard Fellowship for Science and Engineering, a national early-career award. Evan, who conducts digital modeling of galaxies, is the first woman at Pitt to receive the fellowship — and the first Packard fellow at the university in 25 years.

Josh Riedel '18 published his debut novel, "Please Report Your Bug Here" (Henry Holt/MacMillan). His fiction has previously appeared in One Story, Passages North and Sycamore Review. He was the first employee at Instagram, where he worked for several years before earning a graduate degree in creative writing at UArizona.

WEDDINGS AND FAMILIES

1. **Megan O'Leary '02** and **Scott Land '04** were married on New Year's Eve 2022 in Tucson. **Rick Cano '06** and **Koby Thiel '22** served as groomsmen in the wedding party. Megan is the senior director for alumni and development at UArizona's James E. Rogers College of Law.
2. **Gricelda Teran '07** and Raul Teran welcomed future Wildcat Alejandro Teran on Jan. 3, 2023. The couple also have two daughters: Gianna, 3 years old, and Valentina, 2. Both girls are proud and excited to be big sisters.
3. **Alejandrina González '08** celebrates daughter Abigail Ward's first four months. She is cheering her on to become a future Wildcat.
4. **Whitney Wilkening-Daube '08** and James Daube proudly announce the birth of Wesley Daube on Dec. 30, 2022. Baby Bear Down!









IN MEMORIAM

FAREWELL, FRIENDS: WE MOURN THE PASSING OF THESE FELLOW WILDCATS.

Genevieve F. Kimble '44 '75
Peter Culley '54
Clifford Waddoups '54
Leonard Fonaroff '55
Howard Holland '55
Elaine C. Nicholson '55 '68 '78
Beverly P. Durckel '56
Elmer Hubbard '56
John Murphy '57 '60
Gordon Chesnick '58
Roberta W. Hennessey '58
Myles Stewart '58
Holly Willis '58
Robert Burkholder '59
George Good '59
Michael Hardgrove '59
Samuel Tomas '59
Robert Corcoran '60
Karl Elers '60 '61
Jane H. Gibson '61
Richard Shelton '61
Louise C. Clay '62 '81
Earl Glover '62
Judith H. Lundin '62
James Marr '62
Shirley S. Kiser '63
Gordon Pine '63 '68
James Britt '64 '68
Joan B. Borcherdt '65
Jeannette R. Mohammed '65
David Groff '66
Patrick Harvey '66
Michael Mauer '66 '70
Rafael Barreda '67 '69
William Flick '67
Eberhard Schmidt '67 '71
Hershel Craig '68
Eloise Potter '68
Michael Williams '68
Patrick Baysinger '69
William Cherry '69
Ronald Francis '69 '73
Carol F. Kimbell '69 '71
Herbert Kalish '70 '73
Kenneth Wright '70 '78
Beverly B. Chayet '72 '79
John Dowis '72
Joseph Gates '72
Rex Hutchens '72 '84
James Ventriglia '72
Louis Willis '72 '78 '00
Paula Fan '73
Douglas Waxler '73
James Fouts '74
Peter Ruppel '74
Mark Shaffer '74 '76
Charles Simms '74
Nina G. Thaxter '74
Frances Black '75
Kent Bogott '75
Paul Pelski '76 '79
Gwen Reid '76 '80
Franke C. Wilson '76
Laurence Berlin '77
Richard Pittman '77
Steven Weinstein '77 '80
Alan Richardson '78
Christopher Schneider '78
Ronald Allen '79
Harlan Wand '79
Leo Golembiewski '81
Marie S. Pearthree '82
Ethan Beneze '83
Suzanne I. Emerson '84
Robert Carranza '86
Terri Riffe '86
Jeff Boyd '88
Susan Eazer '88 '90
Frances Montgomery '89
Michaela McKenzie '90
Kathleen McKinney '91
Karen L. Beer '93
Jeffrey Witt '93
Judith Kenney '94
Judy Balcerzak '95
Walter Bagley '98
Norman Jetta '03
Paula Pedregon '08
Frederick Bohnen '12
Blake Whalen-Encalarde '12
Nolan Colmore '19
Wesley Curci '19



REMEMBERING THERESE BERG

Therese Berg '42 '54, a dedicated educator who studied at the University of Arizona after graduating from Tucson High School in 1937, died Dec. 3, 2022, at the age of 102. Born on Tucson's South Stone Avenue, Berg gave back to her city and state throughout her 40-year career, teaching in Arizona public schools before serving as a guidance counselor at Tucson's Salpointe Catholic High School. Berg graced the cover of Arizona Alumni Magazine's Fall 2021 issue, at which time she spoke about her experiences in education: "I found myself so thankful to my father for urging me to get my studies. I loved teaching and counseling, because I loved the students."



MEET THE 2023 **ALUMNI OF THE YEAR** AWARD WINNERS

Chris Richards photos

Congratulations to the distinguished Alumni of the Year Award winners, nominated by their home colleges and formally approved by the Alumni Advisory Council, a volunteer board of 23 members who advise on alumni engagement and outreach efforts.

This year's award recipients include one of the country's leading Indigenous rights attorneys, a nationally recognized agritourism and food education businessperson, the chair of the National Endowment for the Humanities and a passionate advocate for health equity for underserved populations. The honorees graduated as recently as '05 and as early as '63.

The Alumni of the Year Awards were established as a tradition in 1943. Explore past and 2023 honorees at alumni.arizona.edu/celebrate-arizona/awards.



Event emcee Travis Chester '93, chair, Alumni Advisory Council



UArizona President Robert C. Robbins

ARNOTT DUNCAN III, CLASS OF 1982, is a fourth-generation Arizona farmer, advocate, industry partner and philanthropist who owns Duncan Family Farms. (College of Agriculture and Life Sciences)

WILLIAM BROWN JR., CLASS OF 1966, was a licensed architect and philanthropist who launched The Brownstone Group. Brown passed away in July 2022. (College of Architecture, Planning and Landscape Architecture)

MATTHEW VINING, CLASS OF 2006, is an entrepreneur and the founder of several startups in the energy industry, including the carbon-capturing company Navigator CO2 Ventures. (Eller College of Management)

MICHAEL HUMMEL, CLASS OF 1982, is a volunteer, advocate, philanthropist and the general manager and chief executive officer of the Salt River Project. (College of Engineering)

JOHN MEYER, CLASS OF 1982, is an award-winning creative director, marketer, strategist and image maker and is the chief creative officer of Absolut Meyer. (College of Fine Arts)

DOLORES DURÁN-CERDA, CLASS OF 1993 AND 1999, has dedicated her career to higher education and is provost and executive vice chancellor of Pima Community College. (College of Humanities)

JOHN E. GREIVENKAMP, CLASS OF 1979 AND 1980, was a longtime member of the university's optical sciences faculty and founded the college's Museum of Optics. Greivenkamp passed away in January 2022. (James C. Wyant College of Optical Sciences)

GABRIEL GALANDA, CLASS OF 2000, is a member of the Round Valley Indian Tribes of California and one of the country's leading Indigenous rights attorneys as the managing lawyer at Galanda Broadman. (James E. Rogers College of Law)

TODD VANDERAH, CLASS OF 1991 AND 1995, is a teacher, researcher and faculty member at the College of Medicine – Tucson. He has built his career on the study of opioids, looking for ways to manage pain without increasing the risk of addiction. (College of Medicine - Tucson)

JULIANNA REECE, CLASS OF 1996, is a visionary public health leader, an enrolled member of the Navajo Nation and a board-certified family medicine physician who has served Native communities for more than 20 years. (Mel and Enid Zuckerman College of Public Health)

GERRI LAMB, CLASS OF 1987, is a scholar, researcher and teacher who is a nationally and internationally recognized leader in care coordination and interprofessional education. (College of Nursing)

MARION SLACK, CLASS OF 1989, is a philanthropist, lecturer, research scientist and emeritus professor. Slack's research focus was on the management of chronic pain as well as reducing bias in research design. (R. Ken Coit College of Pharmacy)

EDGAR MCCULLOUGH JR., CLASS OF 1963, served the University of Arizona for more than 30 years as an educator in and dean of the College of Science. He later dedicated his attention to the deaths of migrants walking across the Arizona-Mexico border. (College of Science)

KATHRYN BERTINE, CLASS OF 2000, is an author, filmmaker, athlete, CEO and champion for gender equity in sports through her Tucson-based Homestretch Foundation. (College of Social and Behavioral Sciences)

SHELLY LOWE, CLASS OF 1997 AND 2005, is a passionate advocate for Native American students and families. She is a citizen of the Navajo Nation who grew up in Ganado, Arizona, was the first Native American Flinn Scholar, served as executive director of Harvard's Native American Program and today is the chair of the National Endowment for the Humanities. (W.A. Franke Honors College)



SUPERNOVAE & PROTOSTARS

THE ENDURING STELLAR LIFE CYCLE IN 30 DORADUS, ALSO CALLED THE TARANTULA NEBULA (COMPOSITE: INFRARED AND X-RAY) NASA'S JAMES WEBB SPACE TELESCOPE IMAGE

After decades of development, a nail-biting launch and months of space travel, NASA's James Webb Space Telescope continues to capture and transmit spectroscopic data and scientific images, including this one of the Tarantula Nebula, composed in conjunction with the agency's Chandra X-ray Observatory. The Webb images shared by NASA hint at what the next years of space science might focus on, which will be made possible in part by the 21 University of Arizona researchers who played a role in developing and managing the instruments on board.

"Each of the Webb Telescope's four instruments has capabilities that are aimed at particular science investigations. Our NIRCam, for example, was designed to survey large swaths of sky using different filters, while MIRI collects light at longer wavelengths than all other instruments on board. The Canadian instrument — the Near-Infrared Imager and Slitless Spectrograph, or NIRISS — has a special mode for detecting the composition of planets that orbit other stars, and the Near Infrared Spectrograph, NIRSpec, can take spectra of many objects at once." — Marcia Rieke, University of Arizona Regents Professor of Astronomy



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-Namoonga M. Mantina, MSPH, MBA, Eller 2022

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